

**JESSE WAUGH
PORTRAIT OF AN
ARTIST AND HIS
STRIVINGS FOR**

Pulchrism

JESSE WAUGH: Portrait of an Artist and His Strivings for Pulchrism

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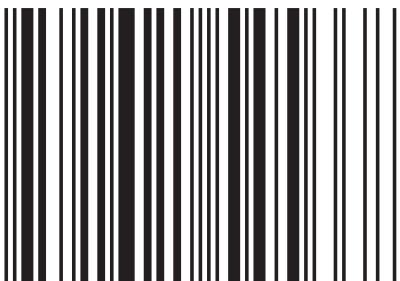
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FOREWARD

I first noticed Jesse Waugh as a young student at L.A. City College in 1995. He would sit in the History of Cinema class, on the right hand side of one of the front rows of the college movie theater, with his roaring twenties-style, buzzed-on-the-back-and-sides, neatly-combed-on-top haircut. When I saw him working at the Temporary Contemporary Art Museum downtown I approached him to model for some photos, not realizing how well my offer fit into his particular style of self-expression.

The intention behind Jesse's art, while it can't be pinned down in a few words, has a lot to do with exploring—or a more precise word might be celebrating—the self and the ego. His work is informed by his religious upbringing in a California church with a doctrine based in Hinduism. While riffing on the church's mythology and iconography, Jesse's art is in part a howl of dissent against its core ideas, or at least the way they have become codified. There's a concept I once heard expressed by Guru Singh of Yoga West—one of the pre-eminent American teachers of Kundalini Yoga—that rather than suppressing the ego, we should work to expand it out to infinity, so that it encompasses the entirety of the universe. And that is probably one of the defining principles behind what Jesse strives to express.

He doesn't interest himself in popular culture, or arguably even in the temporal human experience. His work operates in a dimension populated by gods, angels, the bending of light; a dimension where the beating of a butterfly wing is connected to a nuclear bomb explosion. A piece of fruit, the L.A. River, or Rice, his late, beloved pet dove, are all seen as sort of Biblical entities. His work also seems—heretically for the times we live in—to have little need for an audience. He makes it available to

the public, but beyond that it could be seen by thousands of people or one person or no one without causing him much concern.

He operates for the most part well outside of any tradition or movement. He takes his ideas to their—often extreme—logical conclusions on his own, as in his philosophy and practice of fruitarianism. He also doesn't invite or particularly enjoy dialog about his art, believing principles of truth and beauty (as outlined in his "Pulchrist Manifesto") to be fixed, or in any case knowable.

There is, in fact, no sense of relativism in Jesse's work: one of his classic expressions is "Beautiful!" The word shoots out of him like fireworks, with childlike wonder as well as authority and conviction.

*Paul Sbrizzi
Feature Film Programmer, Slamdance Film Festival*

INTRODUCTION

Jesse Waugh strives to communicate beauty. Illuminated in this monograph are over six hundred illustrations demonstrating the results of his attempts to create beauty.

Beginning with an overview of his film and image works, and expanding into an encyclopaedic survey of his efforts in a variety of genres, *JESSE WAUGH: Portrait of an Artist and His Strivings for Pulchrism* offers a complete guide to the accomplishments of an emerging artist.

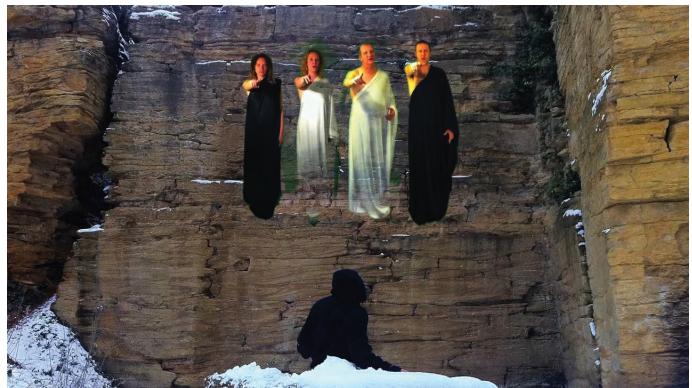
Spanning periods spent in a vast range of locations, an identifiable style begins to crystallize, which links seemingly disparate expressions, heedless of media employed. A forthright, earnest, and earthy vein courses through the works of Jesse Waugh, as he endeavors to deliver pulchritude manifest.

A majority of the works featured are presented in approximate chronological order in their respective chapters. Media categories are exhibited in general groupings. The compendium concludes with *The Pulchrist Manifesto*, which should serve to define the art movement which has been inaugurated by Jesse Waugh.



FILM

Atmosphere guides narrative in the cinematic artworks of Jesse Waugh. Remnants of authenticity shimmer like harbingers announcing the return of eternal Beauty.



1
El Angel (Climax) (Opposite)
1994, Los Angeles
Motion picture still

2
Various Stills
1994 -2011
Motion picture stills

Teeming with color and coruscation, *El Angel* (Illustrations 1, 3, and 4) brought a neglected Beauty back from her Belle Époque tomb. Set in and around the L.A. River, in the uneasy peace of the concrete jugular coursing through the wasteland sprawl of Southern California, a personification of Los Angeles - *El Angel* - confronts Urban Decay while holding Peace in tow.

Exhibited as part of the L.A. Freewaves installation at the Los Angeles Museum of Contemporary Art (MOCA), in 1995, *El Angel* won critical acclaim for its definitive style - a neo-Aestheticist style which would come to be recognized as patent to Jesse Waugh - and for its depiction of the rise and fall of Los Angeles as personified in *El Angel de los Ángeles de Porciúncula*.



El Diablo (page 10), the third installment of the D!OS Trilogy, is preceded by the short film *D!OS* featuring a seven second close-up of Rice The Dove. *El Diablo* brings an uncanny malevolence to a continuation of the theme of the rise and fall of Los Angeles - but now specifically Hollywood - established in *El Angel*. Autopia (page 11) is based on a poetic dialogue between existential angels and an apotheosized Jesse Waugh.

3

Rice The Dove (Top)
1994, Los Angeles
Motion picture still

4

El Angel (Spread)
1994-5, Los Angeles
Motion picture stills



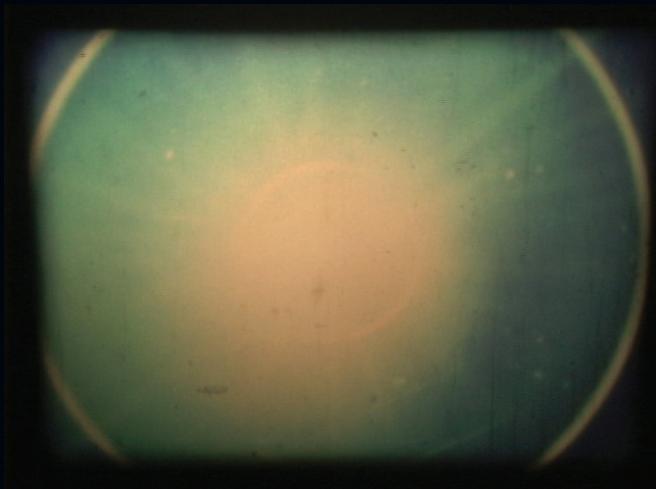






Jesse engages a choir of angels wearing masks of his face in a dialogue pertaining to nihilism in *Autopia*, 1997.

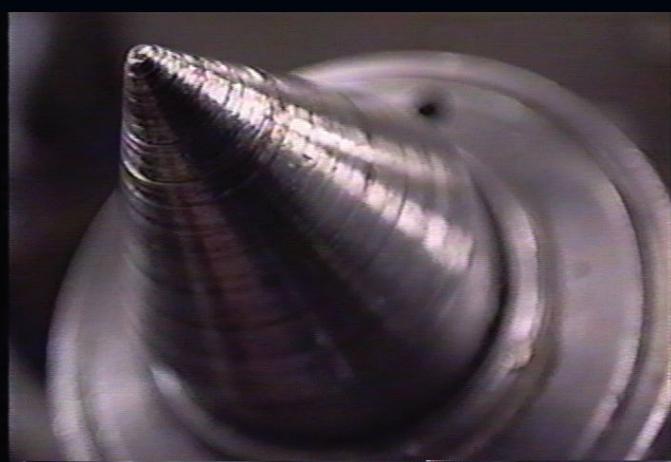
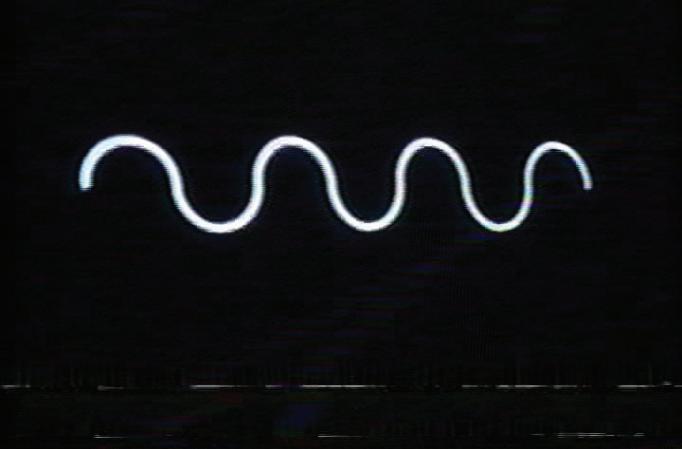




6
(Left)
Ideal
1997, Los Angeles
Motion picture stills

5
(Above)
Monarca
1999, Michoacan, Mexico
Motion picture stills

7
(Right)
MM
1997, Los Angeles
Motion picture stills







Ideal (page 12) is a movie constructed to show the workings of a fruitarian diet for freed technoslaves. It was shot in Super 8 film to be projected onto a wall of the L.A. River at the meeting of the Liberator and his freed techno-slaves - as part of a resistance against the monopoly of All Seeing Eye surveillance cameras - in the video work *MM* (page 13).

Monarca (page 12) was filmed at the Monarch Butterfly Biosphere Reserve in Michoacan, Mexico. Up to one billion monarch butterflies migrate south yearly from east of the Rocky Mountains and congregate in one small forest.

Gray (page 14) documents a famous graffiti tagger in Los Angeles who now makes his mark in post-apocalyptic Detroit.

Exhibition covers the development of an experimental gallery founded by Jesse Waugh on Sunset Blvd. near downtown L.A. *Exhibition* picks up where the picture book by the same name (see page 31) leaves off: with shows by Ricardo Romero, Natalie and Junior, and Pete Rangel. Featured are moving images of Rice The Dove cooing beneath the clouds.



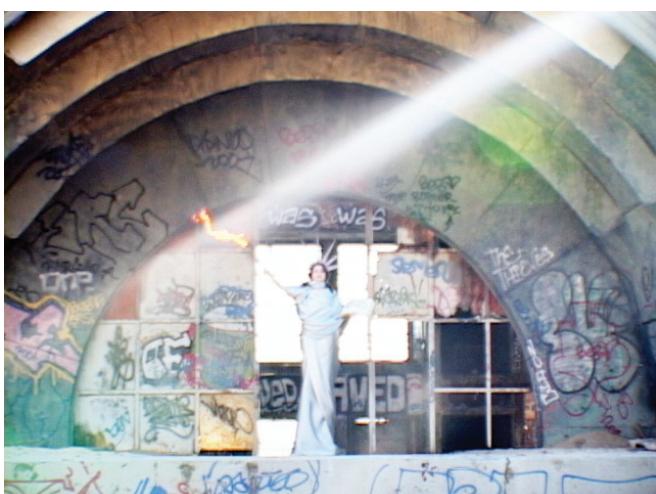
8 Exhibition

(Opposite Page, Right Column, This Page)
1997, Los Angeles
Motion picture stills

9 Gray

(Opposite Page, Left Column)
1997, Los Angeles
Motion picture stills





Jesse Waugh moved from Berlin to New York in 2000, after having lived in Ireland and Germany. He started Carpophage Corp production company in Tribeca.

After having escaped from the World Trade Center demolition on 9/11, and in conjunction with an internship at Downtown Community Television, he created *Oscillate* (illustration 10) in homage to Eternal Liberty which oscillates in and out of physical manifestation. A time-lapse of the reconstruction of East River Amphitheater is incorporated into *Oscillate*, which symbolizes the destruction, and future recreation, of the Artifice of Humanity, and specifically of the Twin Towers - Joachim and Boaz - now combined into One WTC.

Jesse spent April, 2002, in Iquitos, Peru, at the home of Peruvian congressman Dr. Luis Campos Baca, shooting *Nanay* (illustration 11) - a documentary on wildlife and deforestation - in conjunction with the *Instituto de Investigaciones de la Amazonía*. *Nanay* was honored by the Center for Environmental Studies at Brown University in Rhode Island, and exhibited to scholars as part of their Watson Institute International Program in 2003.

In 2002-2003, Jesse travelled to the active volcano Kilauea in Hawaii, the Huangshan Mountains in China, and the Isle of Lewis in the Outer Hebrides of Scotland to shoot footage for *Hydrophobe* (illustration 12).

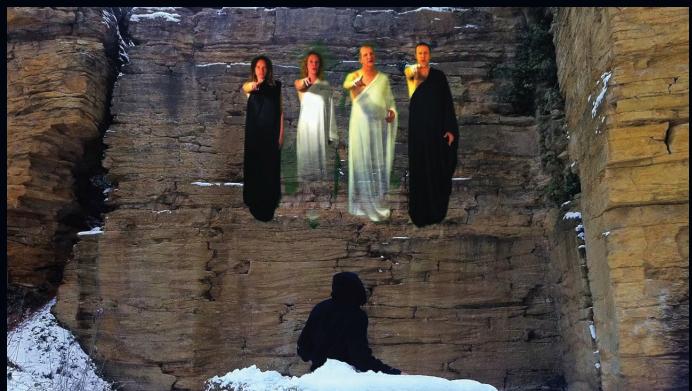
11

Nanay (Opposite Page, Right Column)
2002, Peru, Colombia, Brazil
Motion picture stills

12

Hydrophobe
Oscillate (Opposite Page, Left Column)
2001, New York City 2003, Various locations
Motion picture stills Motion picture stills





The Red Wreath was produced in Glastonbury, England, during a December snowstorm in 2010. Glastonbury abounds with witches and sorcerers, and was the perfect setting for a Gothic ghost story featuring gods, ghosts, and a frightening banshee.

13

The Red Wreath

2010-11, Glastonbury, UK

Motion picture stills





Jesse Waugh and Keith Williamson co-produced *The Greggy and Berkyp Show* in 2005 - a live animation short for children's television. *The Greggy and Berkyp Show* is the story of The Bears, who embark on a journey to restore the true King Gregory I to his throne. They consult the Oracle, and build the Great Pulteney ship to take them to London. En route, their safety is threatened by a terrible storm, and by siren mirages which tempt Berkyp overboard.

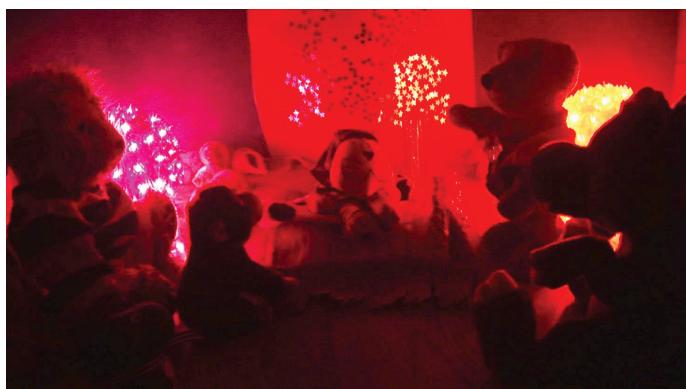
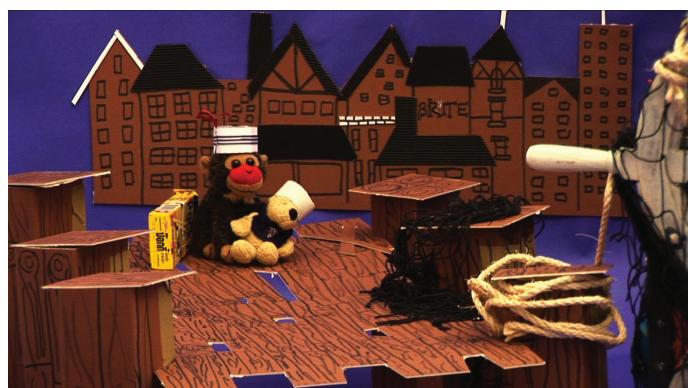


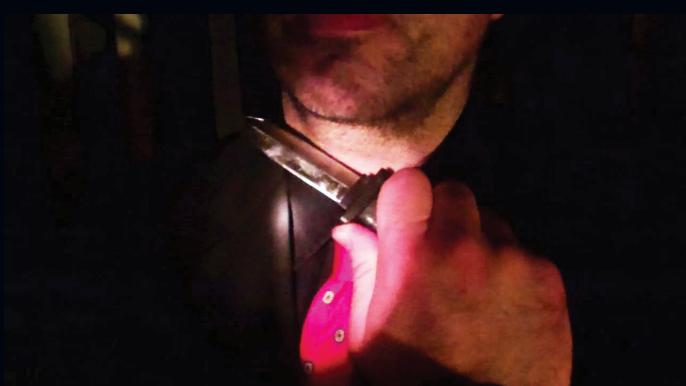
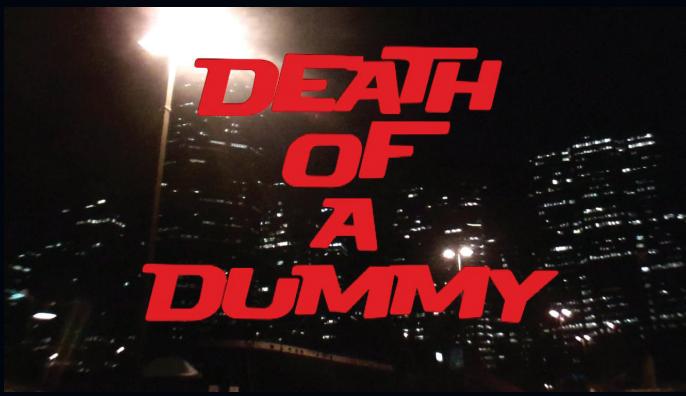
14

The Greggy and Berkyp Show

2005, Manchester, UK

Motion picture stills, Keith Williamson (Top right)







Death Of A Dummy was written by Jesse Waugh while on hiatus at his Grandfather's lakehouse on the shore of Lake Ontario in Canada. It is the story of a female ventriloquist who makes a deal with the Devil.

Malcolm can't stand Sheila's ventriloquist dummy May. When April curses Malcolm's drug-dealing cohorts, Mephistopheles appears and offers her a deal: He will kill the people she hates if she will sell him her soul.

Death Of A Dummy received rave reviews. Following are excerpts of a review from *Best Horror Movies*: "the story is cleverly written... In addition, the cinematography is superb and on the mark... it serves as a beautiful love letter to the city of New York as a whole, with several locations that I know as a ten year veteran of the city."

I would say this bloodfest called *Death of a Dummy* is a must see. I see a great future for every cast member and my hope is that they make a sequel. If Tinky Films continues like this, this could easily be the next *Evil Dead* series of our generation."

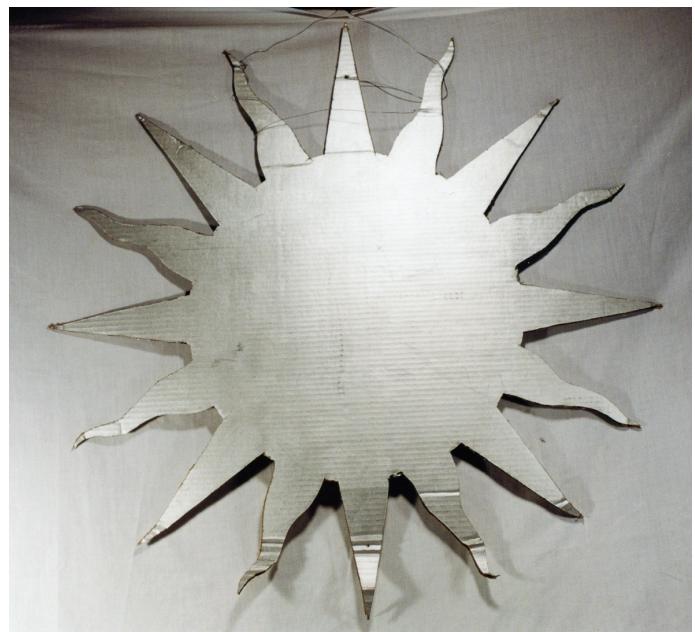
15
Death Of A Dummy
(Opposite and This Page)
2011, New York City, Tinky Films
Motion picture stills

A superb experimental symphonic work entitled *The Mystical Phantom Kick Technique* - composed by Jesse's cousin David Waugh - serves as soundtrack, and Jesse Waugh's own rendition of the classic *film noir* era song *Fever* adds atmosphere as the theme song of the film.



16
Gold Sun (with Rice The Dove)

1992, Richmond, California
Papier mâché, cardboard



17
Silver Moon

1993, Pasadena, California
Cardboard, spray paint



18
Trisculpture

1993, Pasadena, California
Cardboard, bolts



19
Drawing for **Trisculpture**
1993, Pasadena, California
Cardboard, bolts

20
Bolthead
(Opposite page, bottom left)
1994, Hollywood, California
Metal slates, bolt, photocopy, marker

OBJECTS

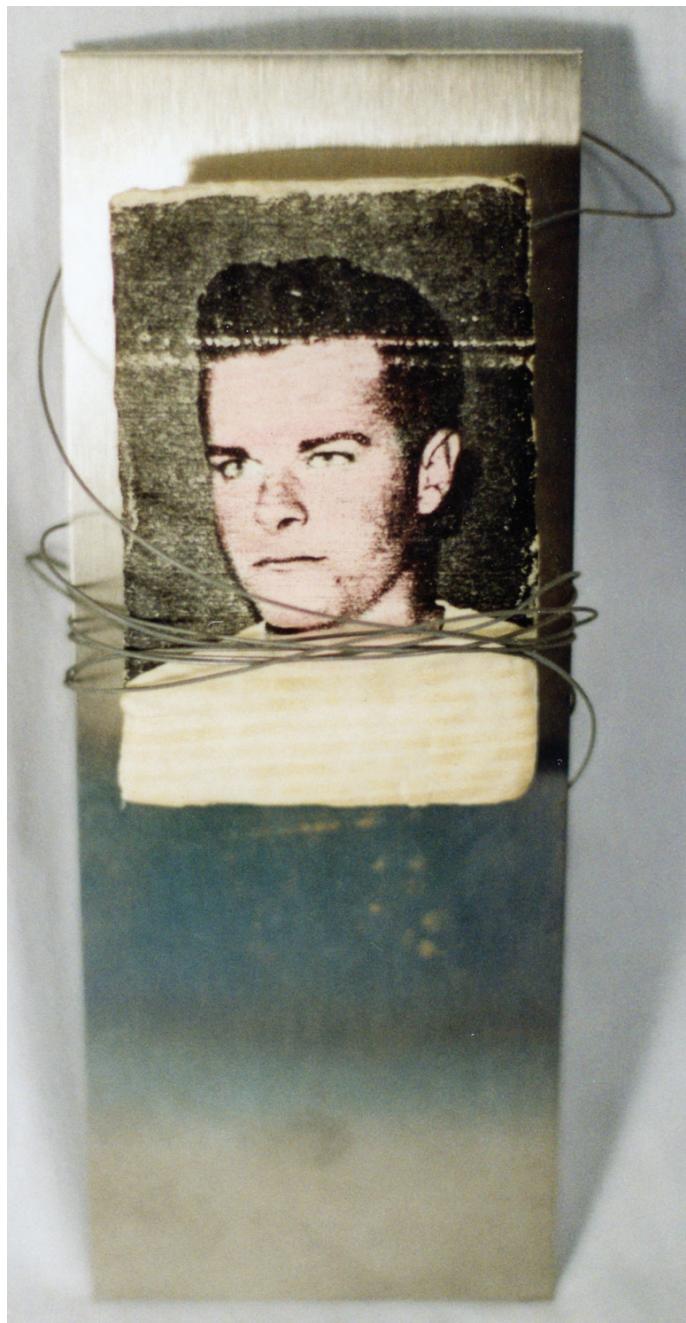
Gold Sun (illustration 16) was Jesse Waugh's initial foray into making a three dimensional object. *Silver Moon* (illustration 17) and *Trisculpture* (illustration 18) were made as follow-ups and complements to *Gold Sun*.

In 1994, Jesse moved into an apartment at the intersection of Vermont Ave. and Beverley Blvd. in Hollywood, which was next to a large construction site. This afforded him access to industrial scraps which he began to incorporate into new sculptures.

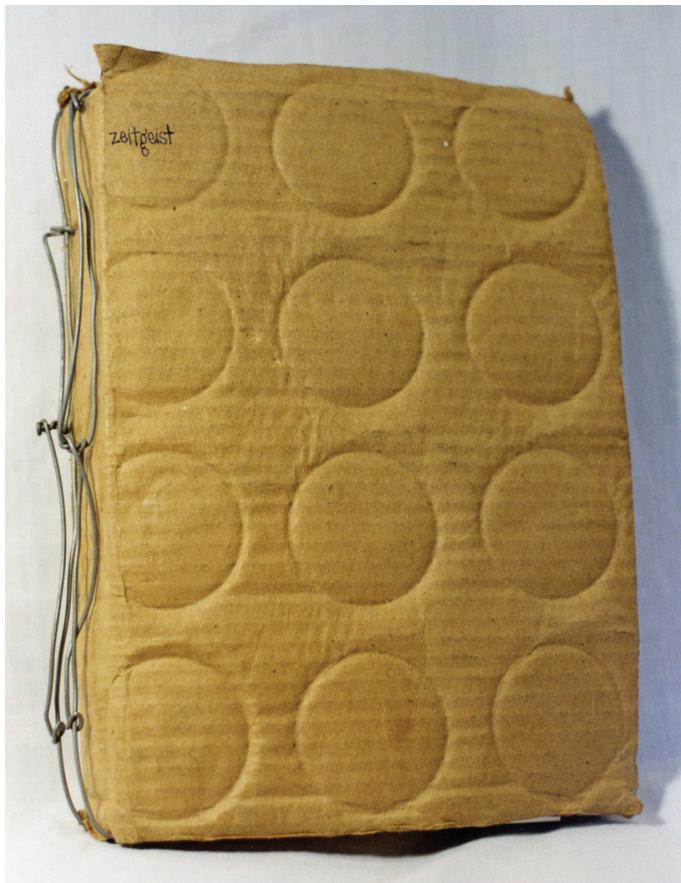
Birdcage Support Structure (illustration 23) was constructed of a heavy, found pipe fitting. *TV* (illustration 24) was assembled from discarded motel signs. Soon Jesse developed a liking for basic industrial materials, which would later lead him to espouse the aesthetic of *revealed construction*.

With *Bolthead* (illustration 20) and *Styrowire* (illustration 21), a new rough and rusty beauty aesthetic became apparent.

This newfound fondness of heavy, worn, rusty metal and *revealed construction* climaxed in *Beautiful Table* (illustration 26), a celebration of steel composed of a found road sign, clamps, wires, and metal pipes.



21
Styrowire
1994, Hollywood, California
Metal, wire, Styrofoam, photocopy, marker



22
Modern Art Textbook Cover
1994, Hollywood, California
Modern Art textbook, cardboard, wire

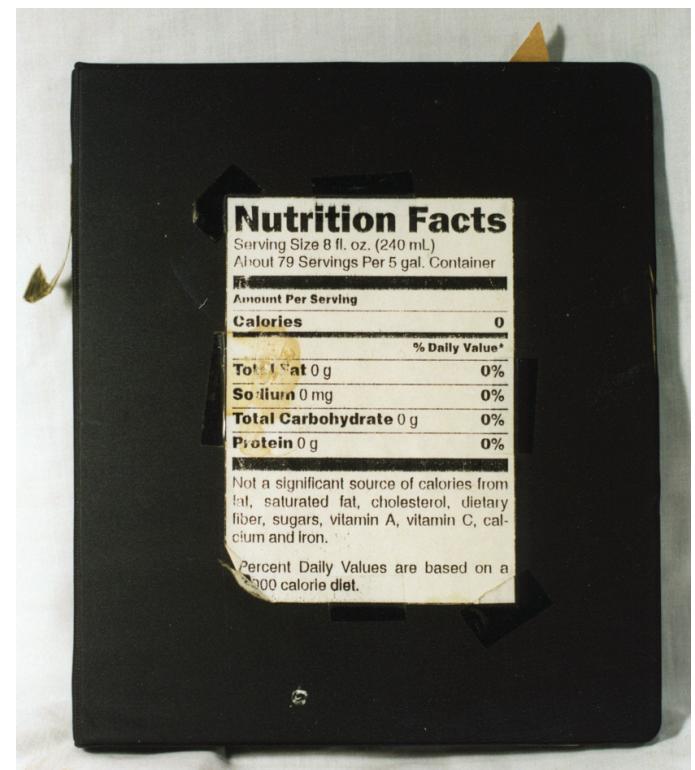


24
TV
1994, Hollywood, California
Signage letters, plastic sheet, television



23
Birdcage Support Structure
1994, Hollywood, California
Industrial metal

25
Nutrition Facts Journal
1994, West Hollywood, California
Binder, photocopy





26
Beautiful Table
1994, Hollywood
Metal pipes,
road sign,
clamps,wire

27
Chairs
1994, Hollywood, California
Astroturf upholstered

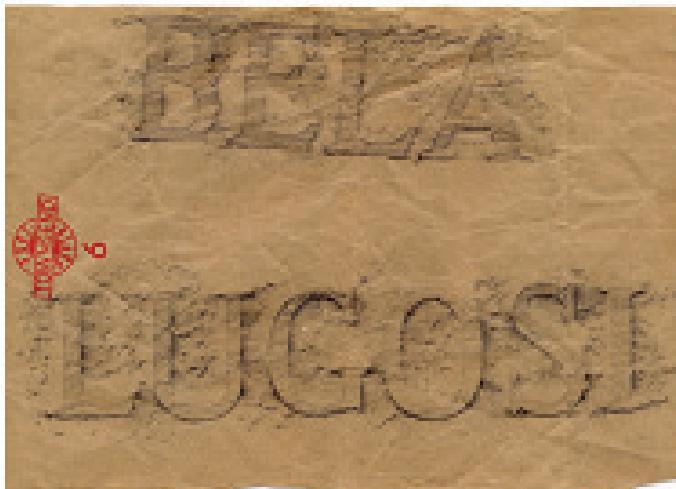


28

Butterfly Children

1994, Hollywood, California

Industrial metal, wire, magazine clipping



29

Bela Lugosi Gravestone Rubbing

1995, Downtown L.A., California

Paper, pencil



30

Cesar

1996, Downtown L.A., California

Rusted metal flashing, spray paint

31

Bolt Books

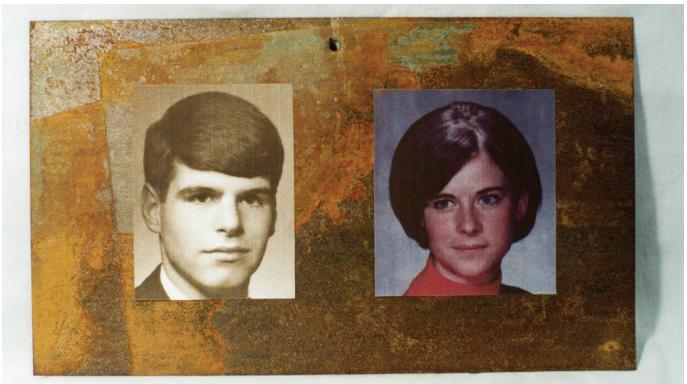
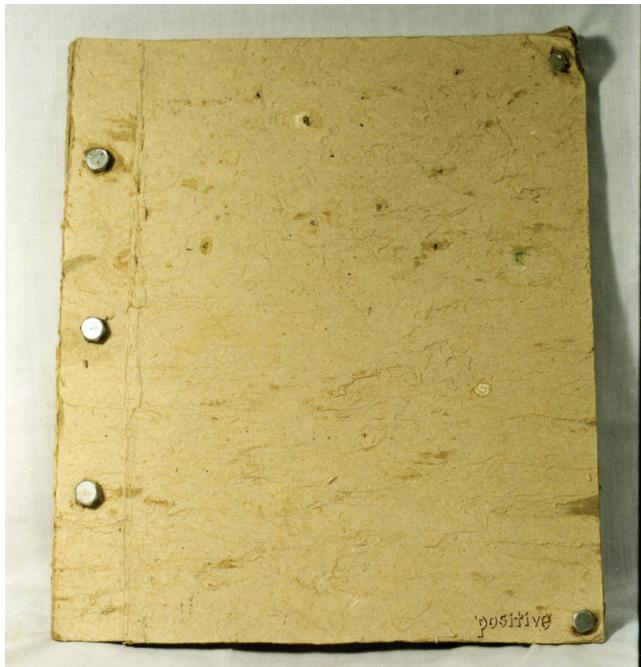
(Opposite page, left column, top) **positive**

(Opposite page, left column, middle) **black book**

(Opposite page, left column, bottom) **negative**

1995, Downtown L.A., California

Cardboard, bolts, plastic inserts

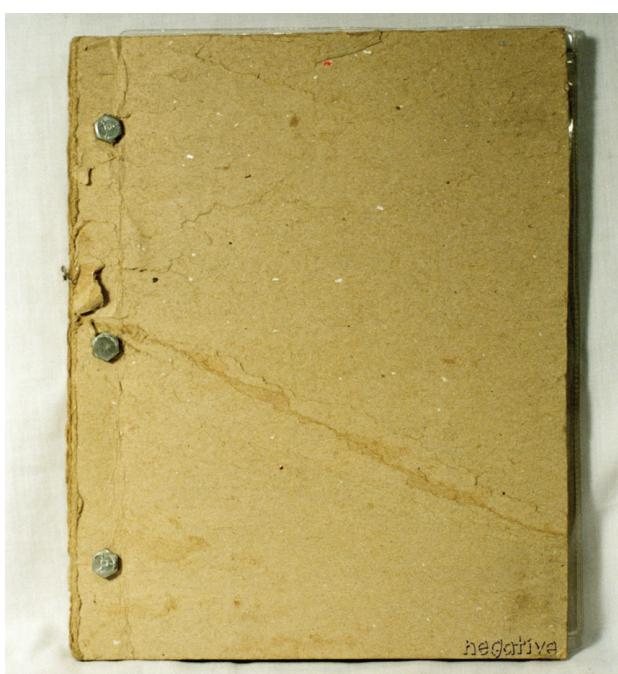


32

Parents' High School Pictures

1996, Downtown L.A., California

Rusted metal flashing, computer prints



33

D!OS VHS Cover (Front and Back)

1996, Downtown L.A., California

Rusted metal flashing, computer prints



35

Blood Sun

1995, Hollywood, California

Art board, spray paint, plastic

Photo credit: Victor Ayala Garcia



34

Let Need Die

1995, Downtown L.A., California

Wood, plastic skeleton, artboard, paper

Photos credit: Manuel Munoz



36

Handmade Birdcage (for Rice pictured below)

1996, Downtown L.A., California

Rusted metal flashing, wire, photograph



37

Standard Portrait Metal

1995, Downtown L.A., California

Print on rusted metal flashing



38

motor sublime

1996, Downtown L.A., California

Photocopies, rusted metal flashing, string



39

Donation

1997, Los Angeles, California

Spray paint on metal

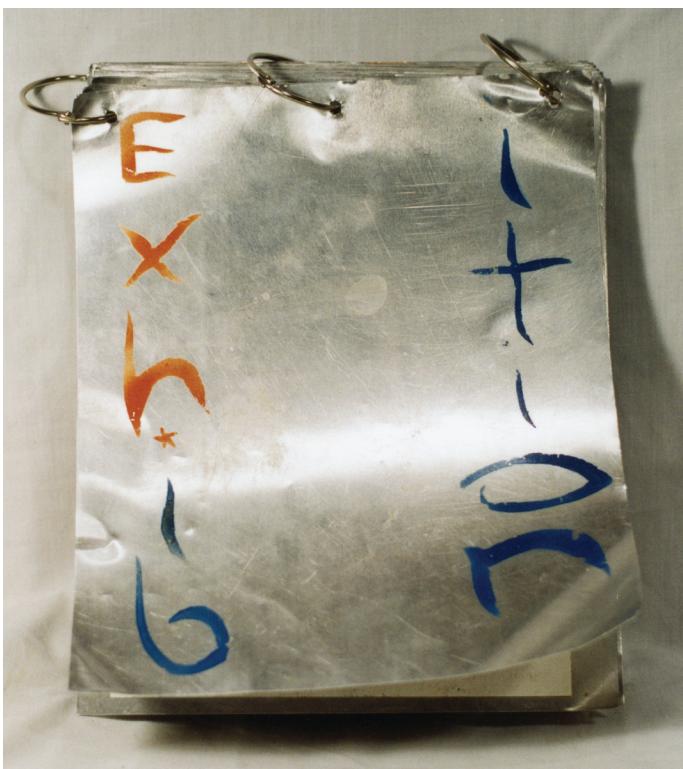


40

Exhibition Sign

1997, Los Angeles, California

Spray painted Styrofoam on insulation



41
Exhibition Book

1997, Los Angeles, California
Metal flashing, photos, binder rings



42
Mother Angel

1998, Richmond, California
Wood, paint, glitter, color print, pastel



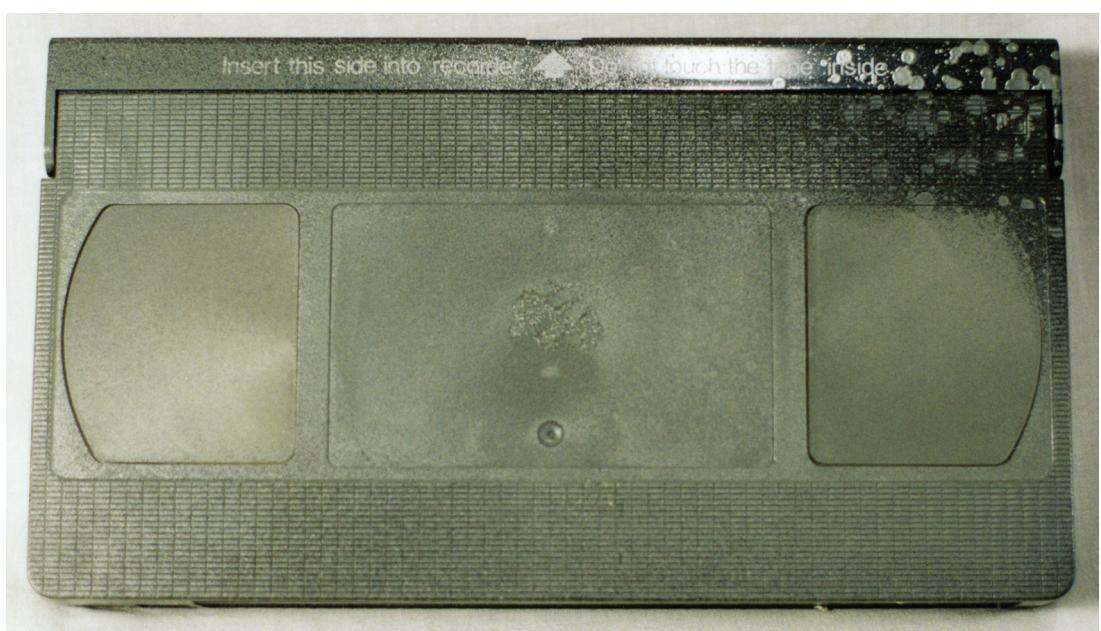
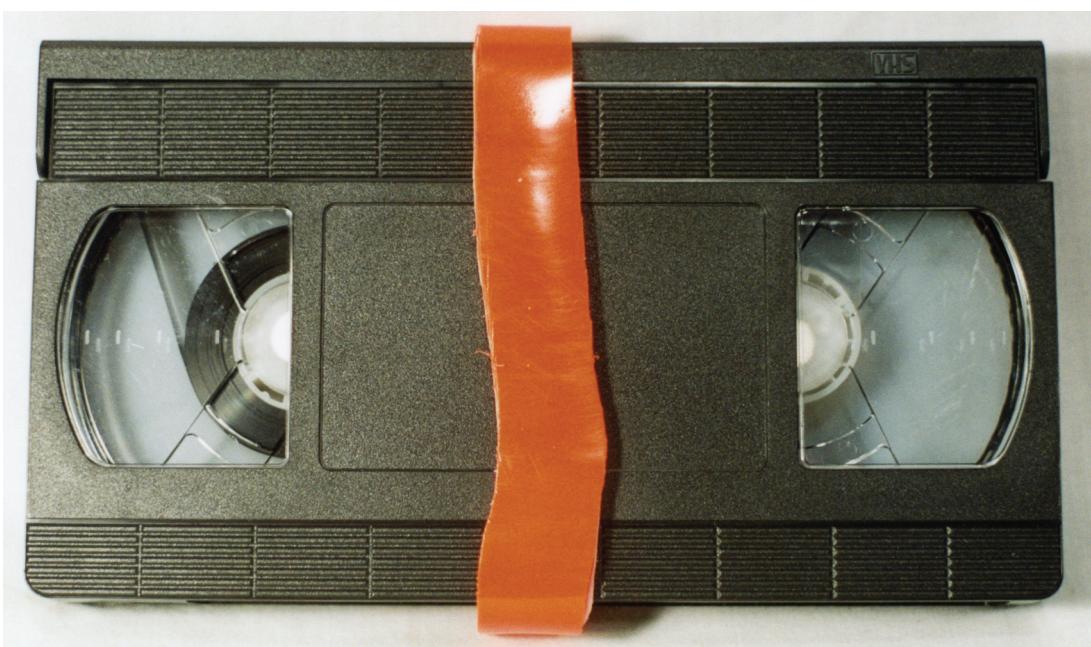
43
Beauty Value (Base of Mother Angel)

1998, Richmond, California
Pastel



44
invent

1998, Richmond, California
Cut letters on found metal



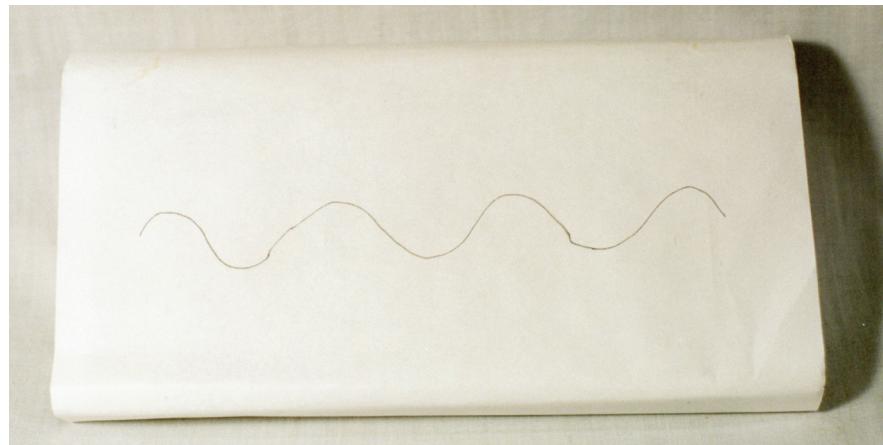


45

Autopia cover (Opposite, top)
1997, Hollywood, California
VHS tape, printed cloth

46

Exhibition Cover (Opposite, middle)
1997, Hollywood, California
VHS tape, traffic cone

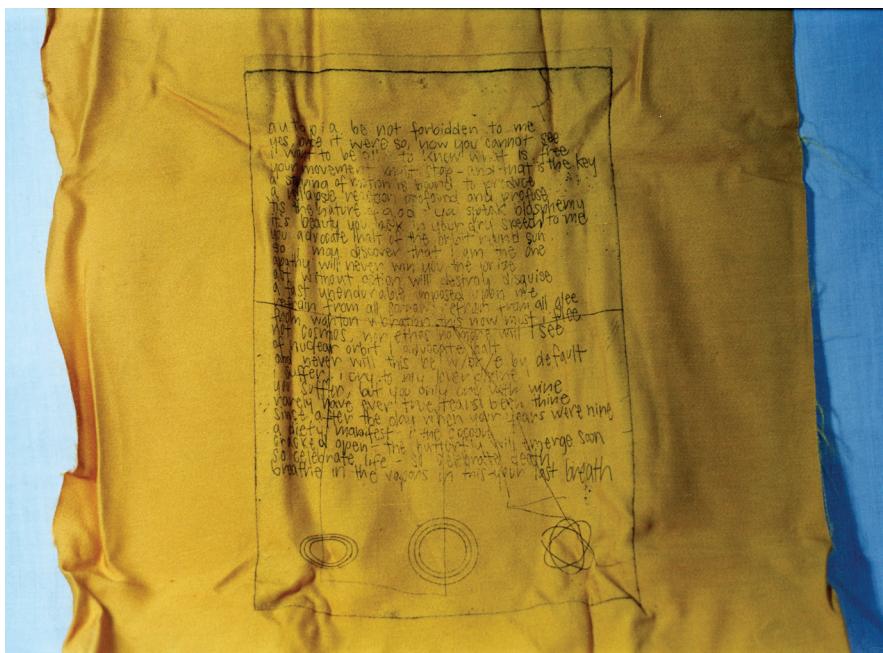


47

Gray Cover (Opposite, bottom)
1997, Hollywood, California
VHS tape, spray paint

48

EAT FRUIT (This page, top)
1997, Echo Park, Los Angeles
Satin & spray paint



49

MM Cover (This page, middle)
1997, Hollywood, California
VHS tape, paper, ink

50

Autopia Cover Interior (right)
1997, Hollywood, California
VHS tape, printed cloth



51

World Travel Backpack

1996, Richmond, California

Canvas, thread, buttons



52

Gold Tie

1996, Richmond, California

Metallic textile, thread



54

Sailor Shirt

1996, Richmond, California

Textile, thread



55

Styrohalo (Of Broken Jesse Self-Idol [Now Destroyed])

1998, Richmond, California
Styrofoam, 6 feet tall



56

Digger Claw Fountain

2010, Glastonbury, UK

Digger claw, solar fountain



57

Liberty Rays (For Oscillate)

2001, Tribeca, New York City

Artboard, Glitter



58
Trifruit (Model CARPOPHAGE LOGO)
2001, Tribeca, New York City
Oranges, plastic leaves, artboard



59
Money
1999, San Francisco, California
Die-stamped gold leaf

60
Exhibition Cone
1997, Los Angeles, California
Traffic cone, spray paint



61

Sun Bench

2010, Glastonbury, UK

Railroad ties, steel



62

Altar Bench

2010, Glastonbury, UK

Steel, wood, screws



63

Blood Sacrifice Altar

2010, Glastonbury, UK

Steel, paint, concrete



64

Tree Bench

2010, Glastonbury, UK

Wood



65
Antler Altar
2010, Glastonbury, UK
White Spring
Antlers, candle, stone



66

Shaws Sink Installation 2

(Kitchen)

2010, Glastonbury, UK

Railroad ties, concrete blocks, Shaws sink

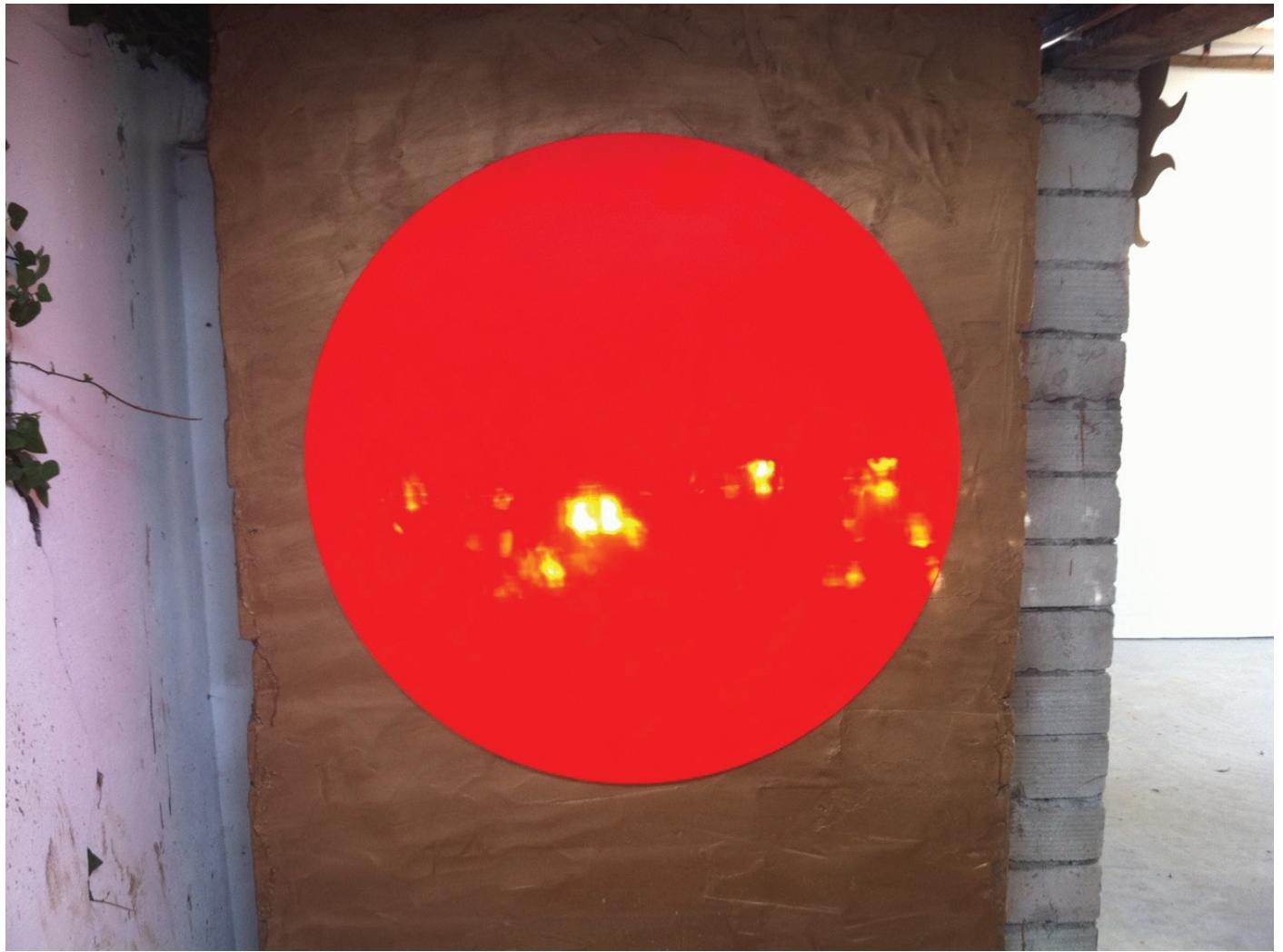


67

All Seeing Eye

2010, Glastonbury, UK

White Spring
Candle, stone



68

Sun Orange (For The Fruitarian Society)

2010, Queen Camel and Glastonbury, UK

Paint on wood



69

Gold Sun for Sunbench

2010, Queen Camel and Glastonbury, UK

Paint on wood

IMAGES



Dominated by depictions of the Sun (Illustrations 16, 35, 61, 68, 69, 70, 81, 101, 102, 104), and beginning with *Gold Sun* (Illustration 16, page 22), the images and sculptures Jesse Waugh has created reveal an acutely focused adoration of divinity.

Zen *koans* are paradoxical statements used to transcend rational thought. Jesse Waugh enacts a “flight from reason” by employing his interpretation of Talmudic *extrapolation of ambiguity* to facilitate the impregnation of depictions with genuine Zen *satori* - or enlightenment. Naïveté is deliberately entertained as a counter to traditional intellectual prescription in a ritual of recalcitrance.

Shunning the debate between advocates of figurative art versus those of artistic abstraction, Jesse Waugh attempts to distill Beauty into material form.

Technique, medium, and material must all accede to impetus.

An attempt at order in chaos is evident in many of Jesse Waugh’s works, often in the placement of a representative or figurative motif in the form of a planet, star, diety, or other beautiful or celestial body at the center of a composition amidst clouds of muted chaos. A sorcery develops in which the abstract complements the concrete.

A prismatic beauty, contrasted by raw techniques and often crude materials characterizes the still imagery of Jesse Waugh.

70
Moongate
2010, Glastonbury, UK
Paint on steel



71

Disintermediation

2008, Manchester, UK

Metallic paint, glitter on canvas



72

Disintermediation (detail)

2008, Manchester, UK

Metallic paint, glitter on canvas



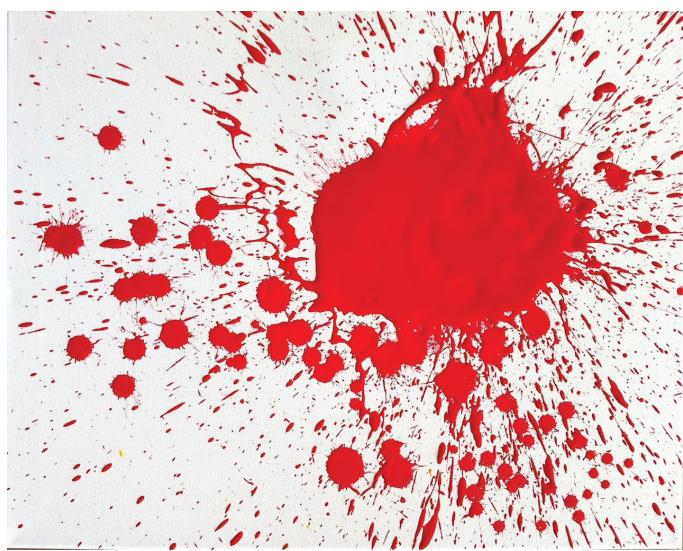
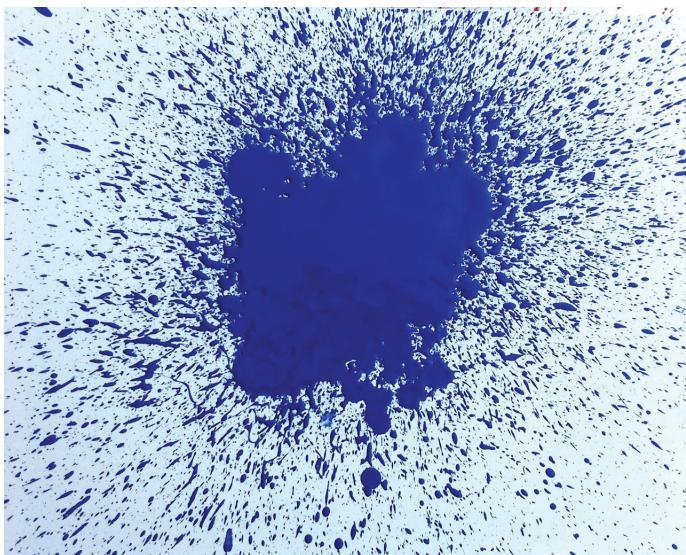
73

Infinity (detail)
2005, Manchester, UK
Oil paint on canvas

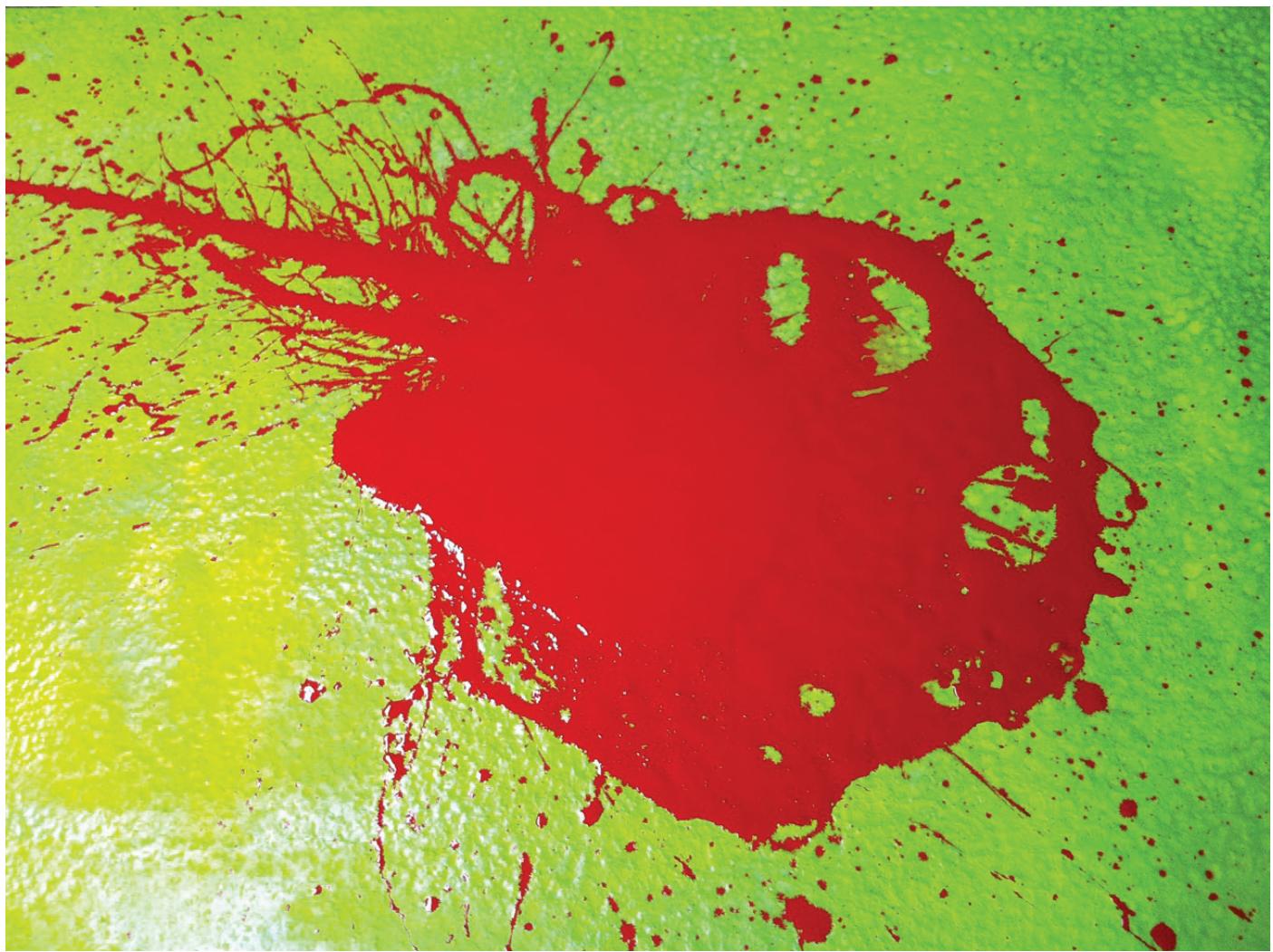


74

Infinity
2005, Manchester, UK
Oil paint on canvas



75
Splatter Paintings
2010, Glastonbury, UK
Acrylic on canvas



76

Blood Sacrifice Altar (detail)

2010, Glastonbury, UK

Steel, paint

77

Blood Sacrifice Altar

2010, Glastonbury, UK

Steel, paint



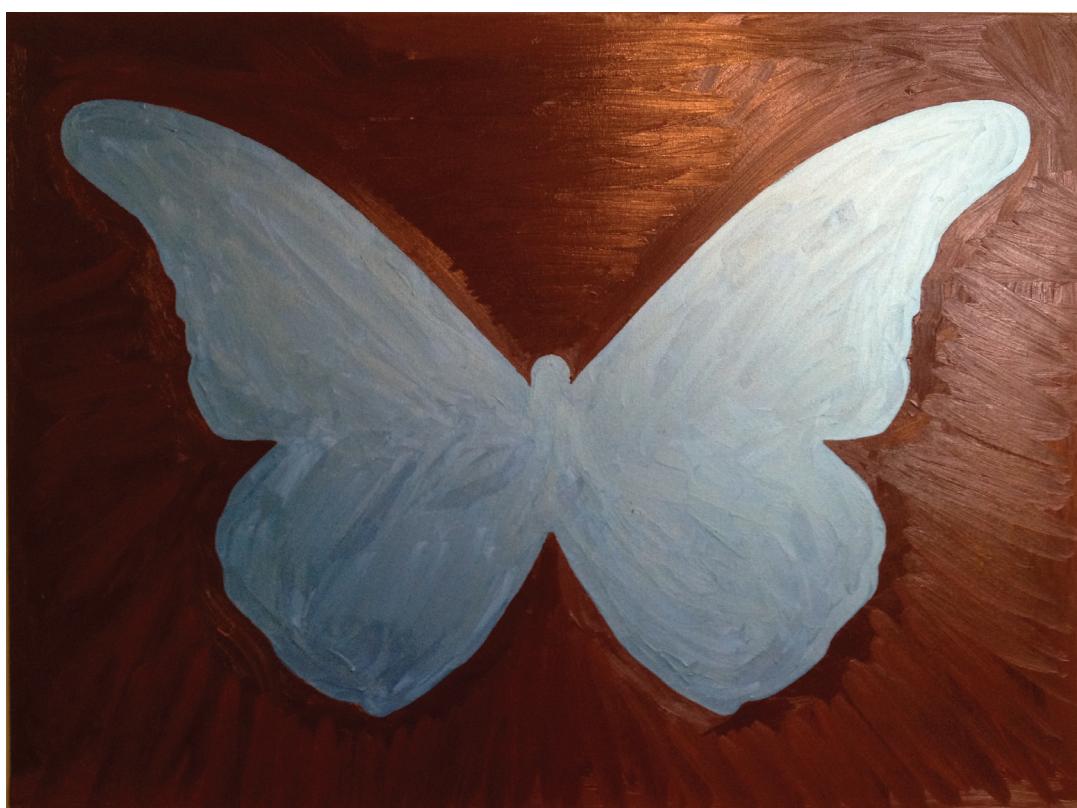


78

Morpho Beta

2012, New York City

Oil, lacquer, acrylic and pigment on canvas



79

Morpho Alpha

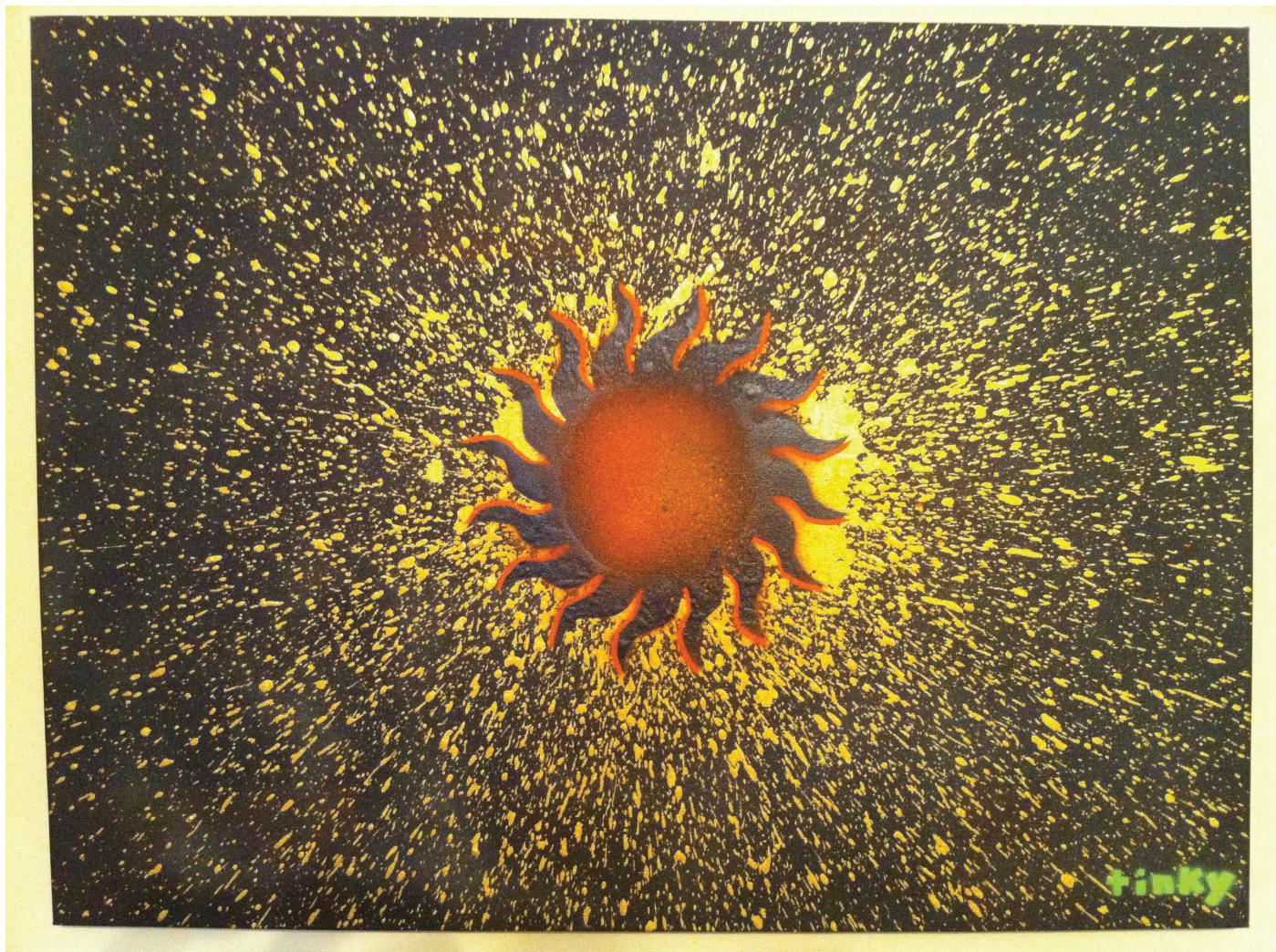
2012, New York City

Oil, lacquer, pigment,
on canvas



80

Huangshan Butterfly Explosion
2012, New York City
Oil paint and die on canvas



81

Splatterstar

2010, Glastonbury, UK

Acrylic and spray paint on canvas

Photo credit: Keith Henry Williamson

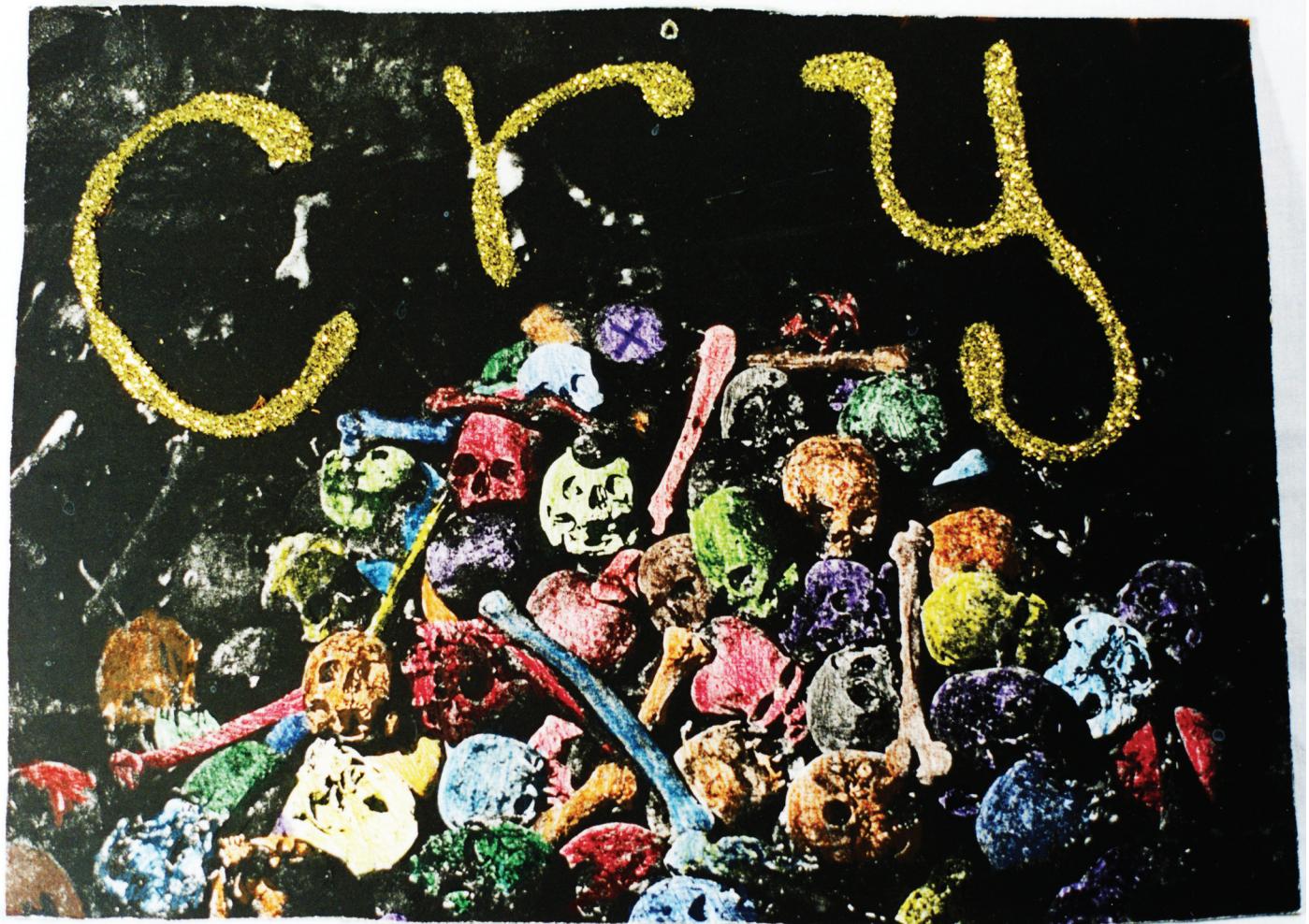


82

Sparkle Clouds

2008, Manchester, UK

Oil on canvas with glitter



83
Cry

1996, Richmond, California
Crayon on mounted photocopy collage with glitter

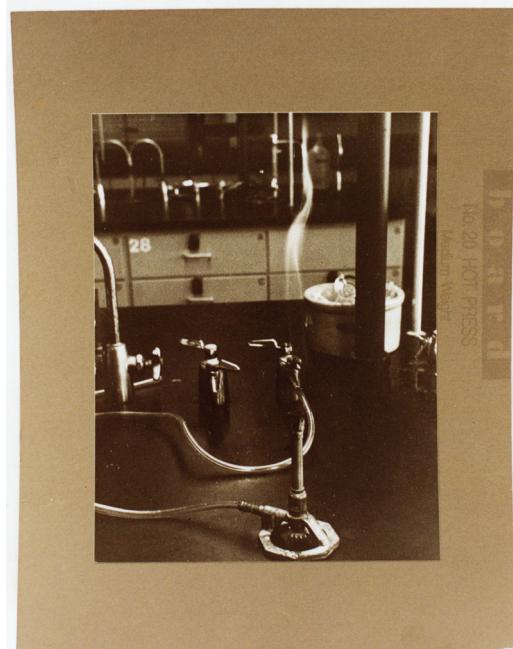


84
Digital AbEx
2009, Formby, Liverpool, UK
Digital painting

85

Bunsen Burner Mount

1995, Downtown L.A., California
Photographic print



86

Bunsen Burner

1995, Downtown L.A., California
Photographic print in liquid emulsion

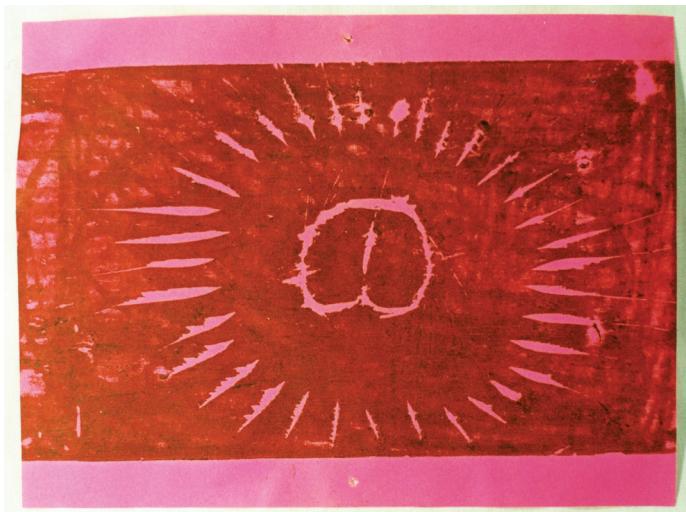


87

Rootglass

1995, Downtown L.A., California
Photographic print in liquid emulsion





88

In Your Face

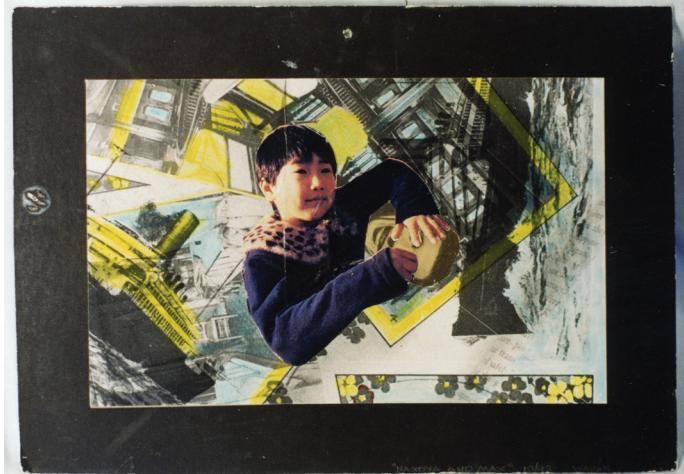
1997, Los Angeles, California
Monoprint

89
Messiah
1996, Richmond, California
Spray paint, collage, crayon, pen on drywall



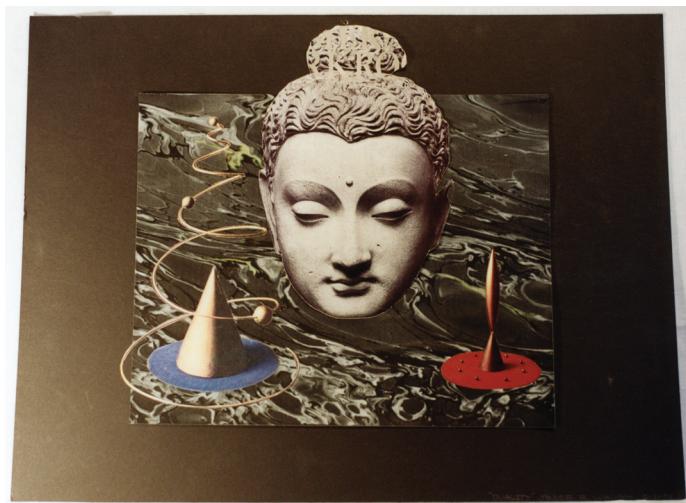
90
Devil Debbie

1995, Downtown L.A., California
Photographic print



91
Nagoya and Max

1992, Los Angeles, California
Collage



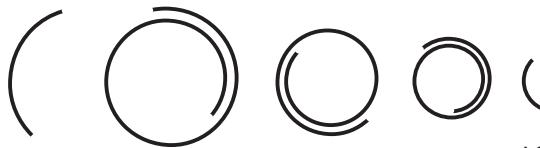
93
Duality
1992, Los Angeles, California
Collage



94
Sorry
1997, Los Angeles, California
Monoprint



92
Ideal
1998, San Francisco, California
Text concept



95
Receiving (Opposite)
1993, Los Angeles, California
Marker on photocopy



96
Crucifix

1996, Florence, Italy
Oil on paper



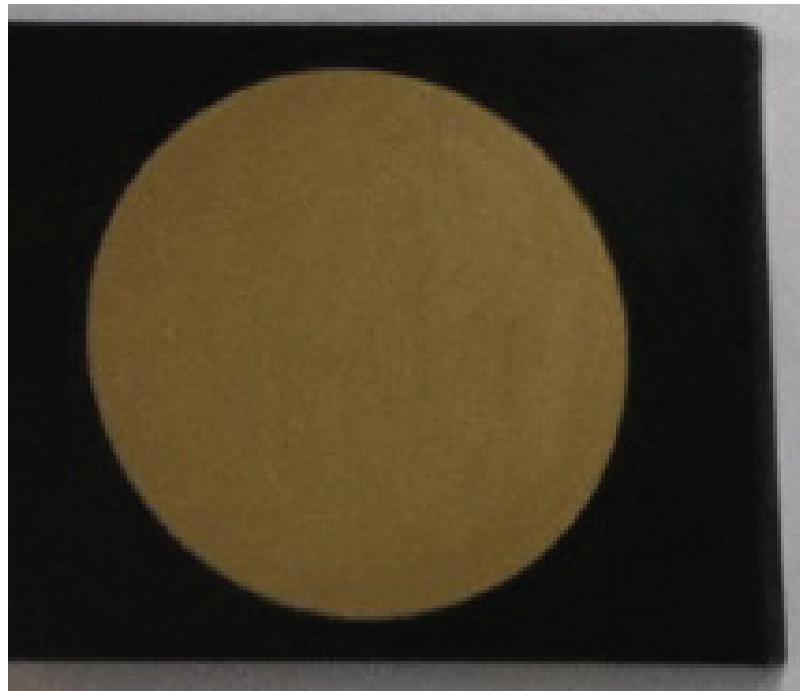
97
Elongated Face With Rays
1996, Downtown L.A., California
Print and spray paint on Styrofoam



98
Mad Eyes
1994, West Hollywood, California



99
Stella
1992, Los Angeles, California
Collage



100
Rainbow

2011, Glastonbury, UK
Paint on canvas and wood

101
Gold Disc

2005, Manchester, UK
Oil paint on canvas





102

Greggy Sun

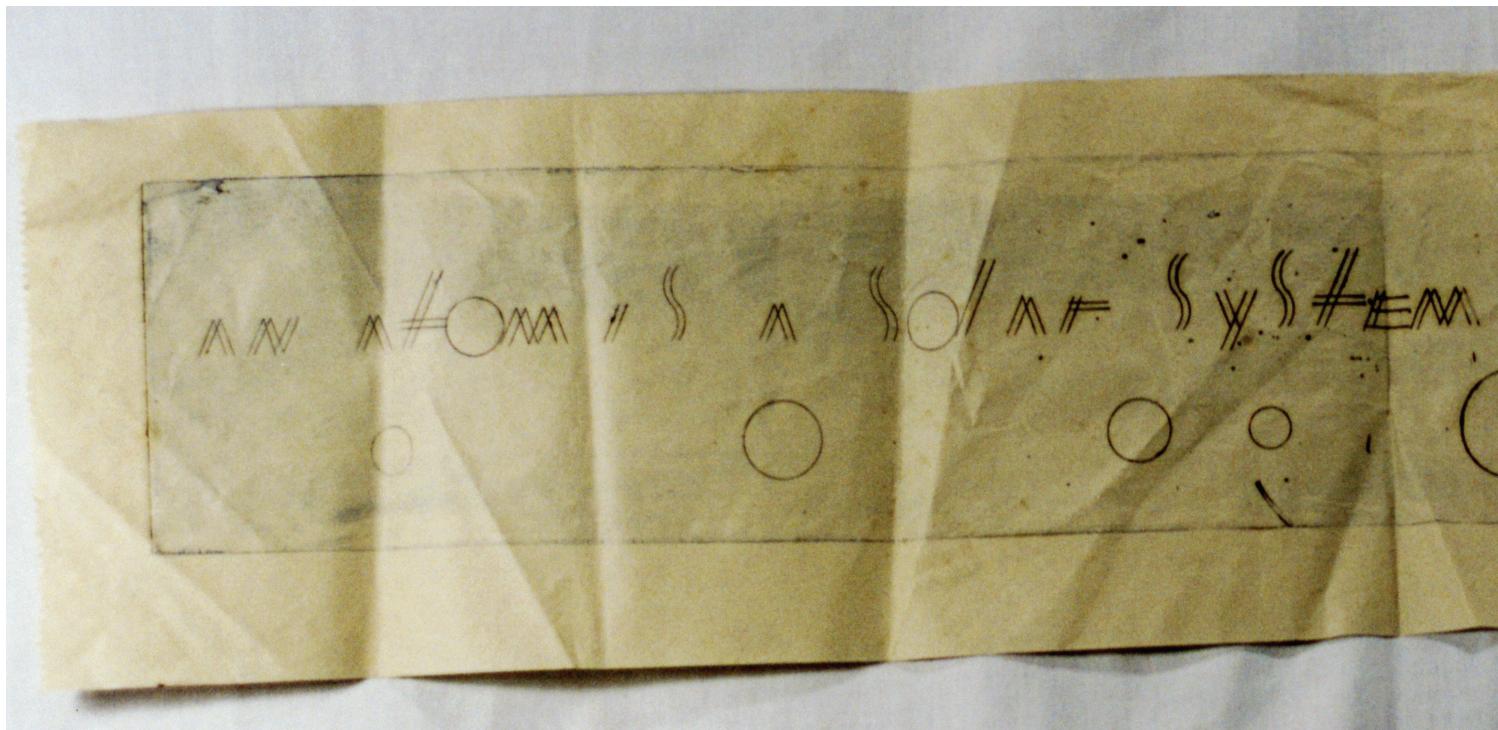
2010, Queen Camel, UK
Paint on laser-cut board



103

Blue Butterfly

2012, New York City
Laser-cut acrylic

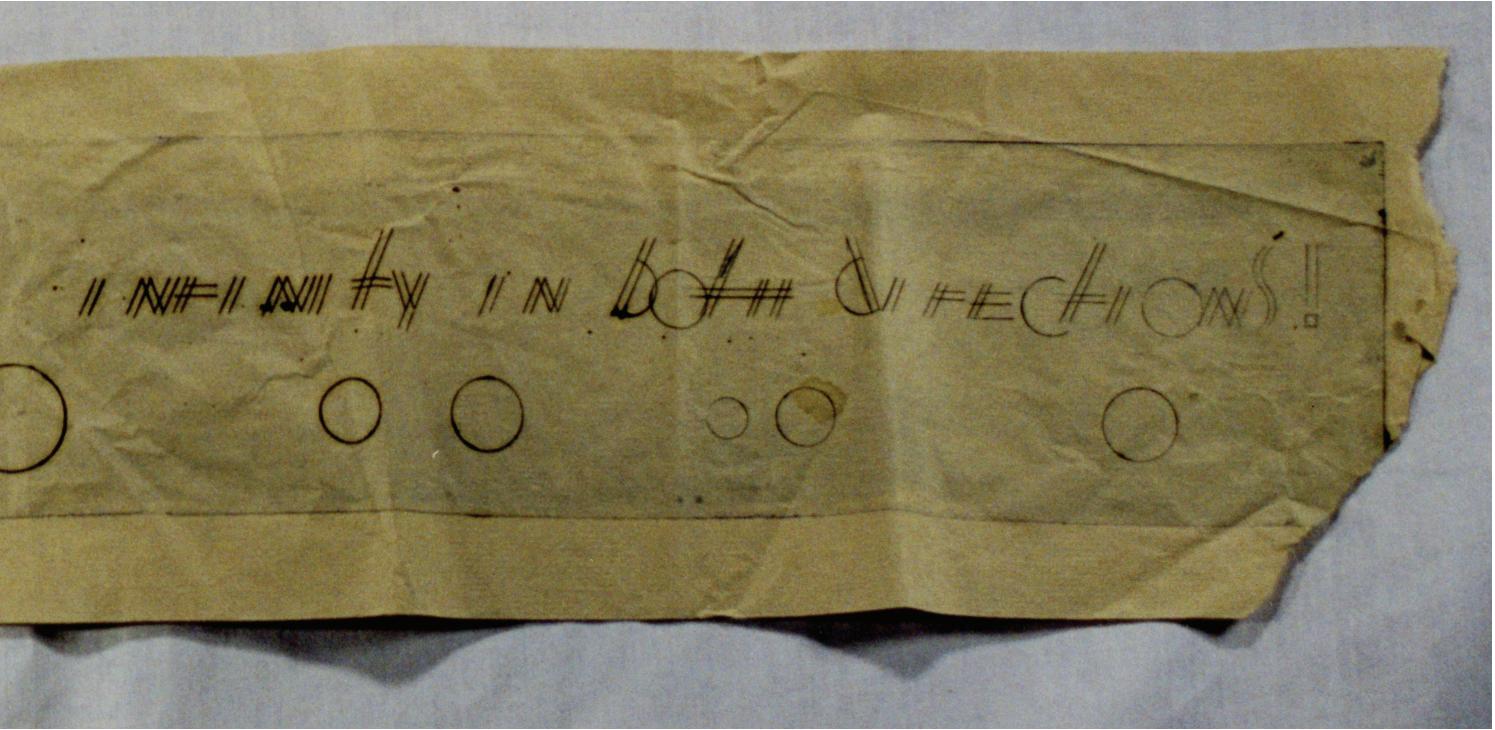


104
Sunspots
1996, Florence, Italy
Oil on paper



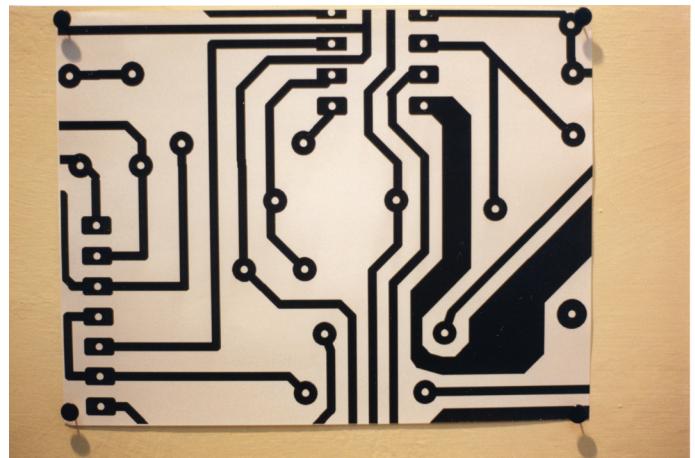
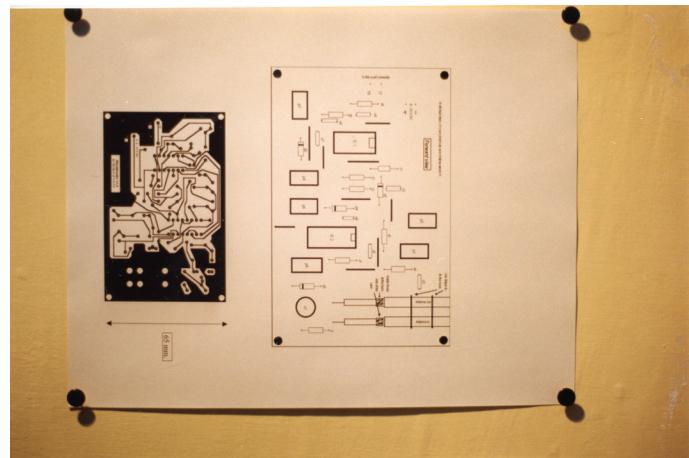
105
Utopia Is Now
1997, Los Angeles, California
Print plate etching

106
test
1999, Queretaro, Mexico
Computer prints



107

An Atom Is A Solar System Infinity In Both Directions!
1997, Silverlake, California
Ink print on paper towel, proprietary typeface





109

Autopia Masks

1997, Downtown L.A., California
Prints on Styrofoam



108

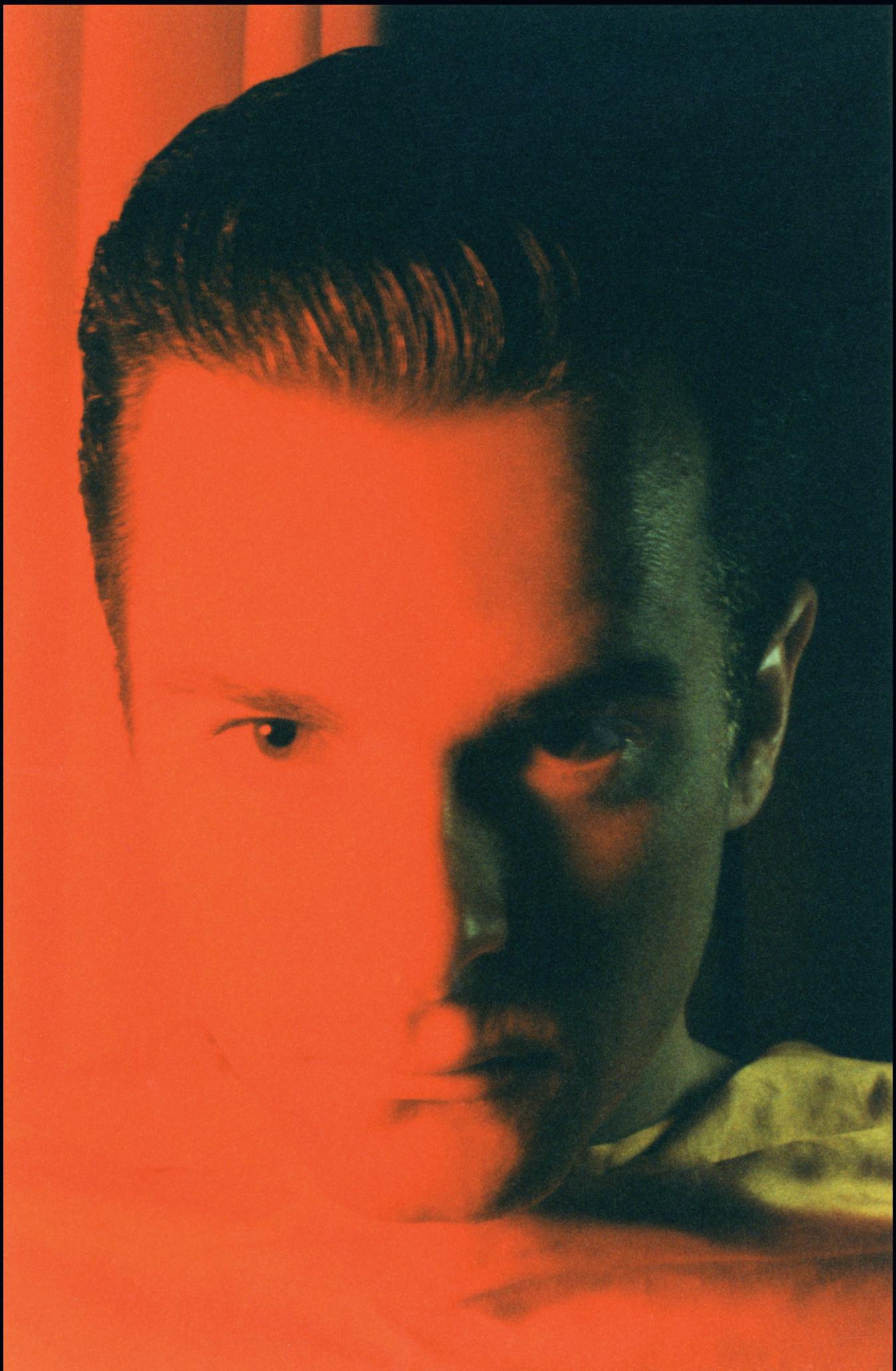
Jesse (James) (Bond) Rock Bear Wanted Poster

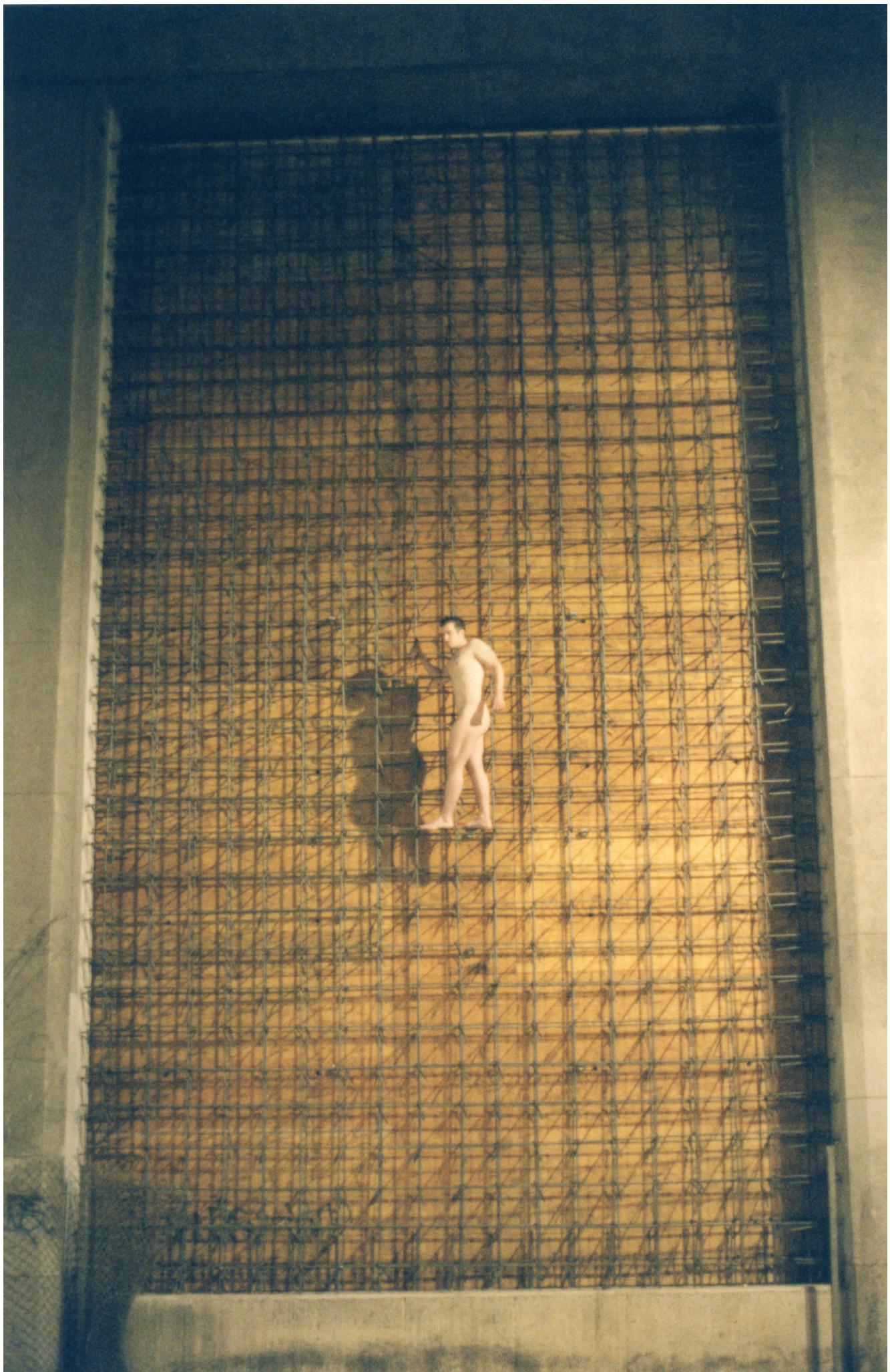
2008, Manchester, UK
Digital composite

110

Autopia Portrait

1997, Los Angeles, California
Photo credit: Ricardo Romero





PERFORMANCE

*I am Morpho
Iridescent blue
I flutter in the
jungle
Through me
appears the sky*



In *The GRID* (Illustration 111), Jesse Waugh sheds the Golden Robes of Luxury and challenges the Dominant Social Structure represented by a physical rebar grid reinforcement mesh.

Morpho Birth Sequence (pages 68-9) shows the progression from egg to caterpillar, and metamorphosis to butterfly, of a Morpho in the Peruvian Amazon. Iridescent blue Morpho wings appear to blend with the sky, due to highly-specialized refractive scales which are not pigmented.

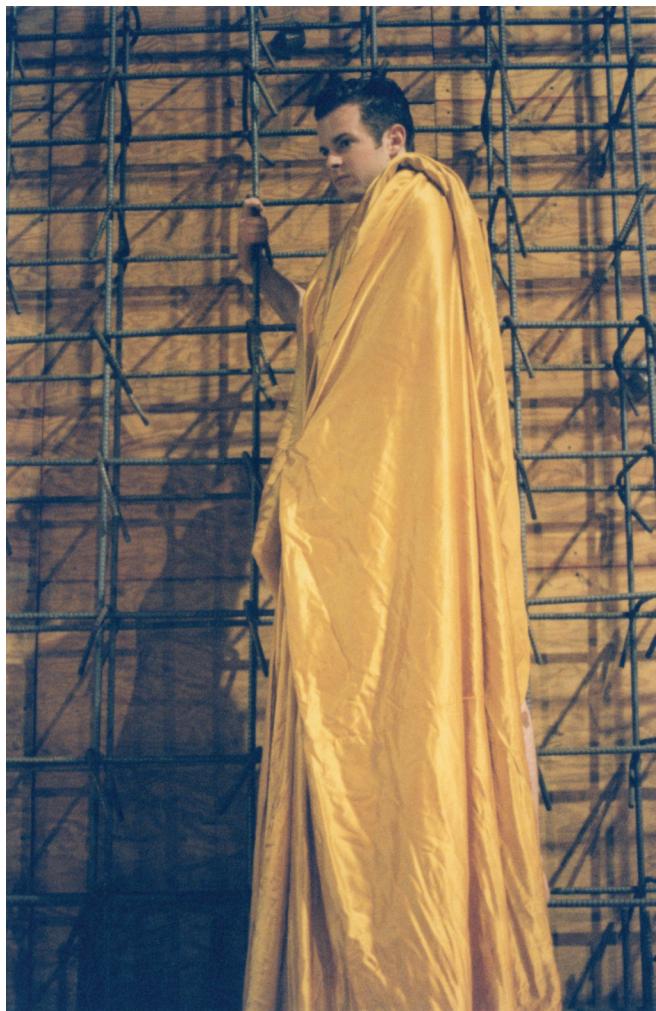
Window (Illustration 114, page 66) and 1921 (Illustration 115, page 67) celebrate a surrealist aesthetic and pictorialize the process of portraiture.

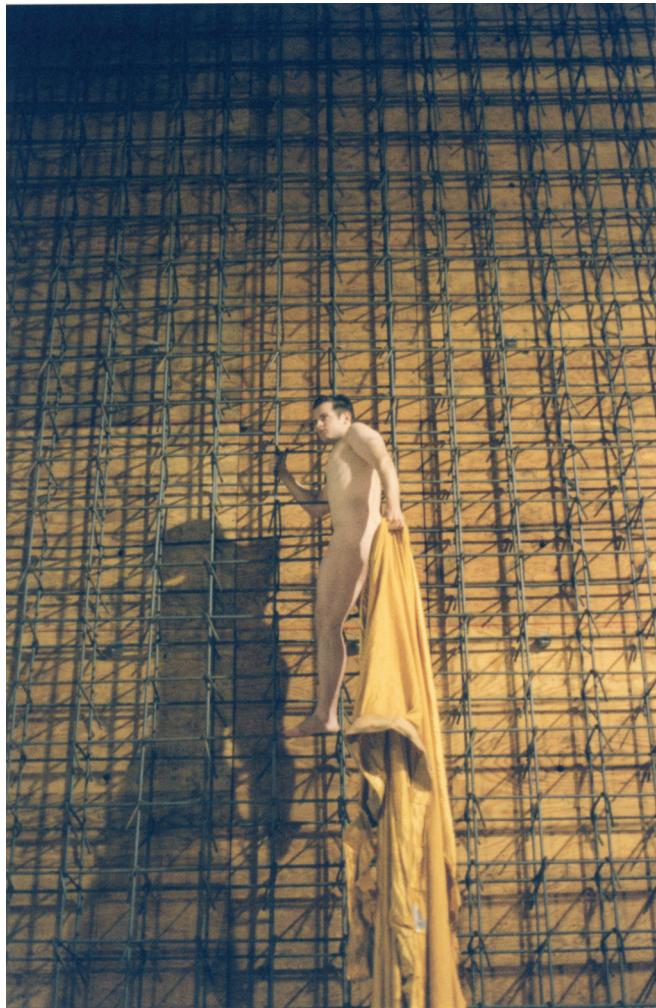
111
The GRID (Opposite page and pages 64-5)
1997, Downtown L.A.
Performance
Photo credit: Ricardo Romero



112
Window (Above and page 66)
1998, San Francisco
Performance

113
Gold God
(Top, see pages 102-3)
1997, Los Angeles at FENP
Performance







114
Window (This page)
1998, San Francisco
Performance



115

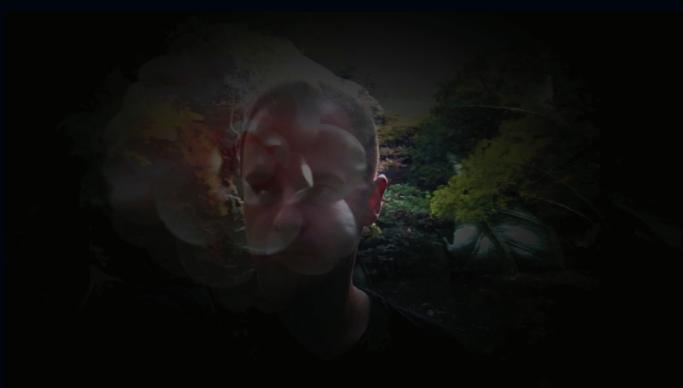
1921 (Above)
1998, San Francisco
Performance

116

Morpho Birth Sequence (Following two pages 68-9)
2002, outside Iquitos, Peruvian Amazon
Performance









MUSIC

Jesse Waugh began writing, producing, and recording his own music at the age of 16, after having sung in various choirs as a boy. He founded two bands in high school, and produced demos which were distributed to record companies and producers in the rap industry. In 1996, Jesse recorded songs accompanied by renown Italian guitarist Luigi Gagliardi (Illustration 124) in Florence, Italy, including his original and arguably most loved song *Rain Rain Rain*. He has continued to produce music ever since, and has released three full albums.

In 1997, Jesse was lead singer of the L.A.-based rock band *Bubbles* with Paul Sbrizzi on guitar; and he also fronted the indie band *Pedestrian* for a performance at FENP Gallery in Echo Park, Los Angeles. *Bubbles* produced their first album entitled "For Sale," which was an artsy and raucous diatribe on fame. *Running* (1997) was recorded in, and was a celebration of, the L.A. River. In 2003, Jesse produced a self-titled solo album in Soho, New York, under the name *Motor*. 2009 saw him produce a darkly emotional album in Liverpool, UK, entitled "After The End" (Illustration 126) which contained notable songs such as *Ouroboros*, *Ein Kleiner Vogel*, and *After The End*.



117 (This Page)

Fever

2011, New York City
Music video stills

118 (Opposite Page)

La Fuite de la Lune

2011, Rikugien Garden, Tokyo, Japan
Music video stills

His musical works have ranged from traditional to experimental, melodic to cacophonous, and are quite satisfying in their originality. He frequently writes and records new songs, and his devotion to the Muses is evident in all his musical endeavors.

Jesse Waugh has created music videos for several of his songs - most notably for his rendition of "Fever," which was shot under New York streetlights and recorded for the soundtrack of *Death of A Dummy*. For *The Greggy and Berk Show* (2005), Jesse created a lively and colorful animated opening and accompanying theme tune "G-R-E-G-G-Y, B-E-R-K-Y." For the *La Fuite de la Lune* video he created a montage of footage he shot at the beautiful Japanese gardens of Rikugien Garden in Tokyo, Japan.



119
Pedestrian
Performance featuring Jesse Waugh
FENP Gallery
 1997, Echo Park, Los Angeles



120
Jayza Mac
 1991, Concord, California



121
Trixsta, Gigg & Prank
 1990, Vallejo, California



122

Oscillate (Wineglass sound) (Above)

1996, Richmond, California

Audio recording on CD

123

Fever (Top)

2011, New York City

Music video still

124

Firenze (With Luigi Gagliardi) (Above left)

1996, Florence, Italy

Audio recording on CD

125

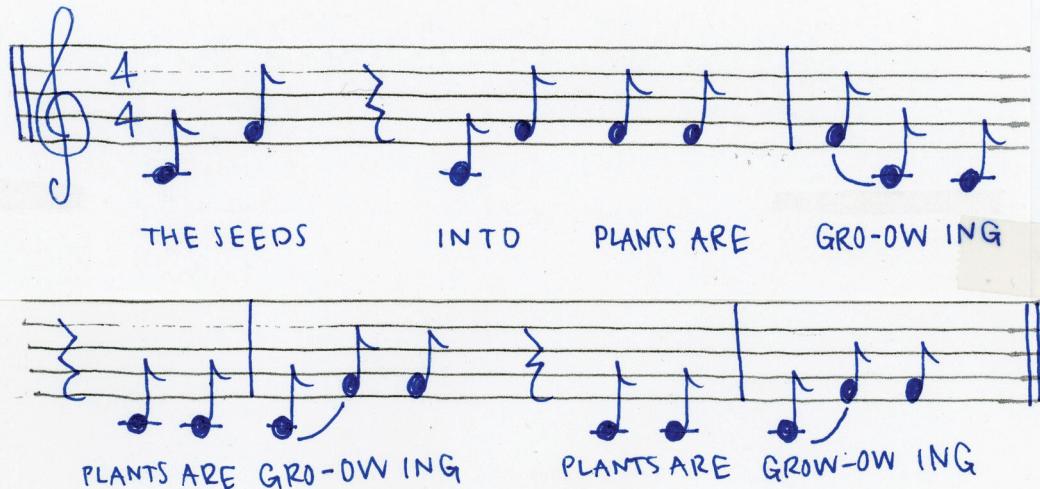
motor - Self-Titled Album

2003, Soho, New York City

Audio recording on CD



ANGIOSPERM



THE PLANTS FLOWERS ARE BLOOMING

THE FLOWERS INTO FRUITS ARE CHANGING

THE FRUITS THEIR SEEDS ARE DISPERSING

© CARPOPHAGE

Angiosperm is the story of flowering plants.

The song is composed to be sung in a round by a boys' choir. It begins with seeds growing into plants, which produce flowers, which in turn develop into fruits, then the fruits disperse their seeds, which grow into plants.

Angiosperm means *seed vessel*.

126

Bubbles Album Cover (by Paul Sbrizzi) (Opposite page)

1997, Silverlake, California
CD cover

127

Angiosperm

2000, Cork, Ireland
Song in musical round



128

After The End Album Cover

2009, Liverpool, UK

Album artwork



130

Tripartite (from Away In A Manger)

2011, Lower East Side, New York City

Music video still

Video credit: Keith Henry Williamson

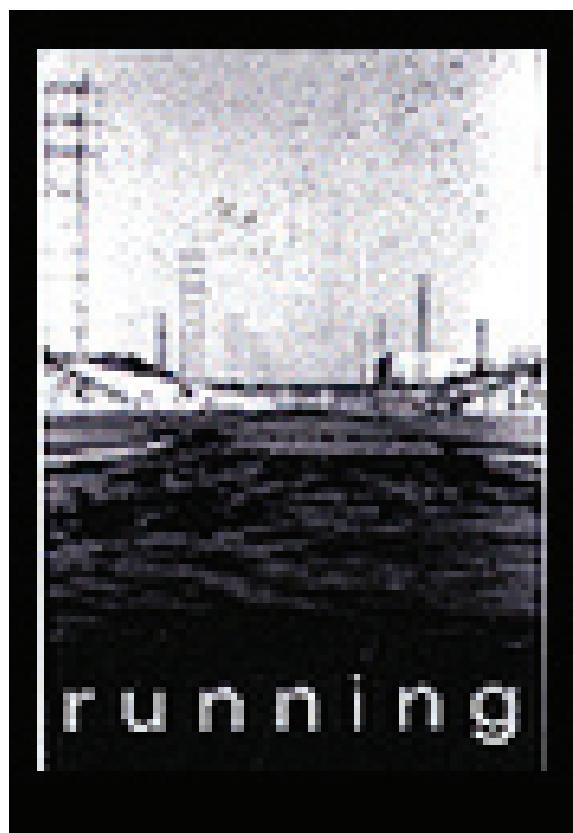


129

Slant Rhime

1991, Kentfield, California

Band logo



131

Running Album Cover

1997, Los Angeles, California

Album artwork

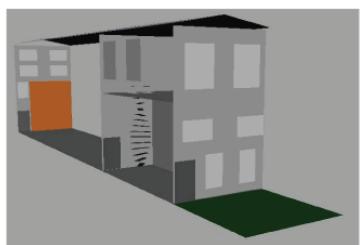
PACIFIC STREET SKETCHES



FRONT RIGHT



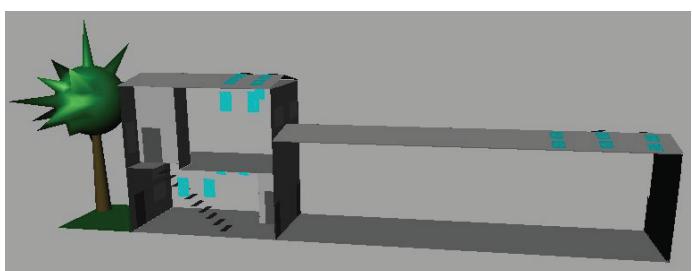
RIGHT



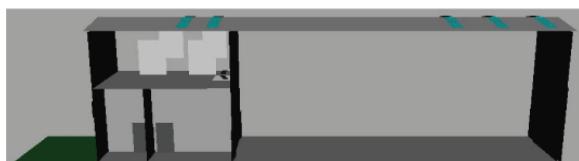
RIGHT
BACK



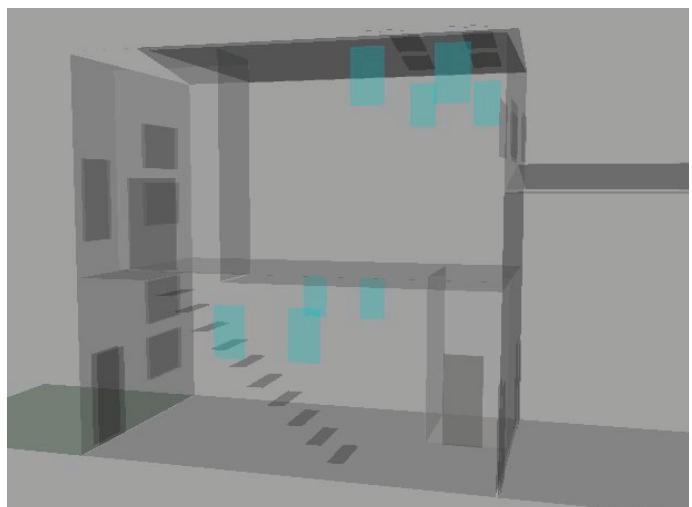
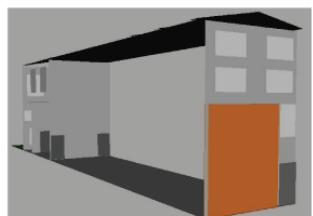
LEFT
BACK



LEFT



LEFT FRONT

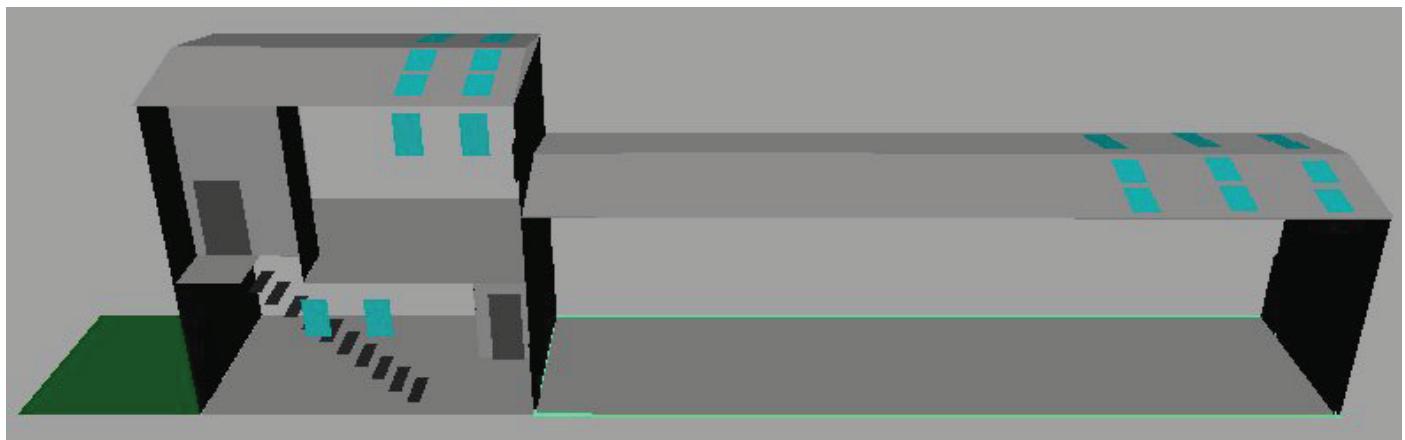


132

Pacific Street Studio Renderings

2004, Brooklyn, New York
CAD drawings

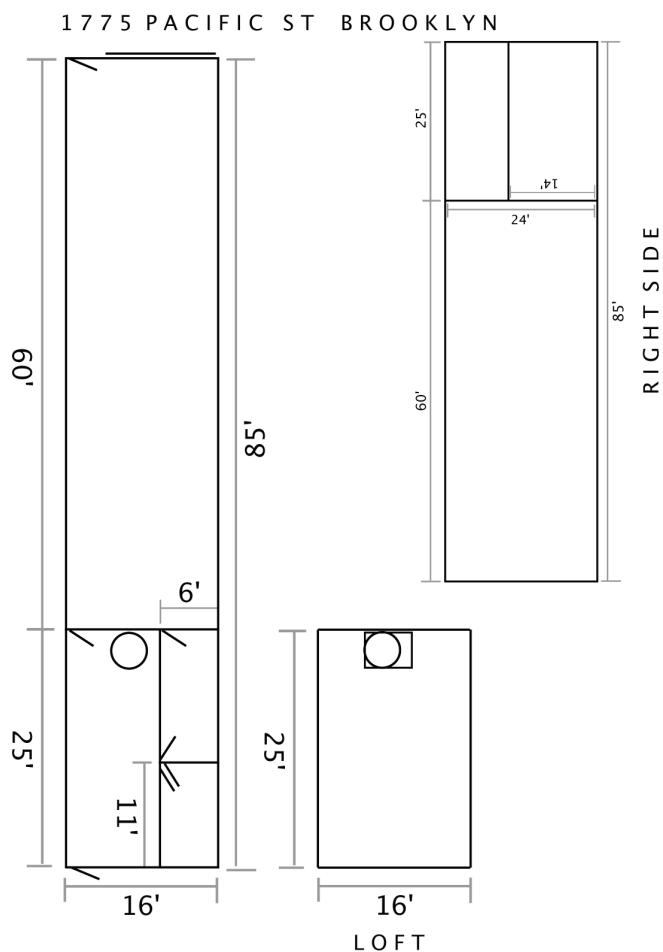
ARCHITECTURE

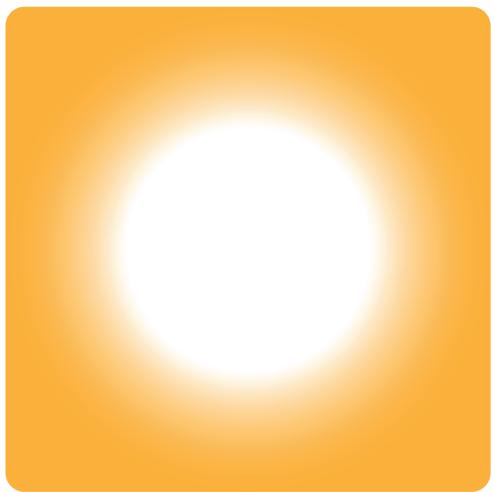


Never succumbing to supposed limitations of capital, Jesse Waugh has made bold attempts at architecture, and has completed several actual works, which are impressive in their execution, and reveal a coherent aesthetic which is identifiably Waughesque.

Beginning in 2004 with a planned studio located in Brooklyn, New York, Jesse created drawings fit to the dimensions of 1775 and 1777A Pacific Street vacant lots.

Upon acquisition of a co-op apartment in the Lower East Side of Manhattan later in 2004, he carried out a gut renovation which included stripping the walls and floor, laying tile and painting the interior (illustration 141).





The Fruitarian Society

In 2010, Jesse Waugh and Keith Williamson founded the The Fruitarian Society in the United Kingdom. The Fruitarian Society was originally founded in 1902 by Dr Josiah Oldfield in collaboration with Mahatma Gandhi.

Following is a brief introduction to the core tenets of The Fruitarian Society, taken from its literature:

The term fruitarianism dates back to the 1890s, and has suffered much confusion. Let it be stated here that fruitarianism can be defined exactly because fruit can be defined botanically.

If you are of an altruistic nature, and want to avoid killing and stealing life-energy, then vegetarianism / veganism is incomplete and hypocritical because sentient plant life-forms are murdered for their flesh the same as animals. Fruitarianism is more conscientious than veganism because it excludes plant flesh, and is more enlightened than raw-foodism which is focused on bodily health rather than universal well-being, and also allows for plant flesh consumption. Fruitarianism can be precisely defined as allowing foodstuff which derives solely from that which is included in the botanical definition of fruit and seed. This not only includes standard apples and oranges, but “vegetable” fruits such as peppers, squashes, cucumbers, as well as all manner of seeds, such as beans, grains, and yes - soy! A fruitarian diet can be rich in protein.

Fruitarianism considers human, animal, plant, and universal welfare simultaneously.

134

The Fruitarian Society Logo

2010, Glastonbury (Avalon), UK



In 2010, Jesse Waugh was commissioned to build *Fruit Temple* on the grounds of The Fruitarian Society headquarters in Glastonbury, England.

Taking inspiration from *Cube Paradise Model* (pages 90-91), the design for *Fruit Temple* adheres closely to the proportions of the golden section.

Rather than being offered or sacrificed to deities as it is in other temples, fruit in the *Fruit Temple* is itself the subject of idolization for its own divinity. An icon of an orange is the centerpiece of the altar.

The core tenet of fruit worship is that humanity can abstain from debt by eating the living flesh of fruit which is offered by plants as part of seed dispersal, rather than incurring debt by stealing flesh from the bodies of plants and animals. Such abstinence is a voluntary luxury available to humans who can free themselves from debt at any time by either disbelieving in the validity of debt itself, or by actively seeking to not incur debt by ceasing the ingestion of energy through heterotrophy. Carpophagy, otherwise known as frugivory or fruitarianism, is a beautiful way to avoid killing.

133
Fruit Temple (For The Fruitarian Society)
2010, Glastonbury, UK
Concrete blocks, marble, slate, glass, metal





135
Fruit Temple Construction
2010, Glastonbury, UK
Concrete blocks, marble, slate, glass, metal



137

Bright Green Door

2010, Glastonbury, UK
Steel



138

Fountain Pond

2010, Glastonbury, UK
Bricks, solar fountain, liner, plants



136

Red Door

2010, Glastonbury, UK
Steel



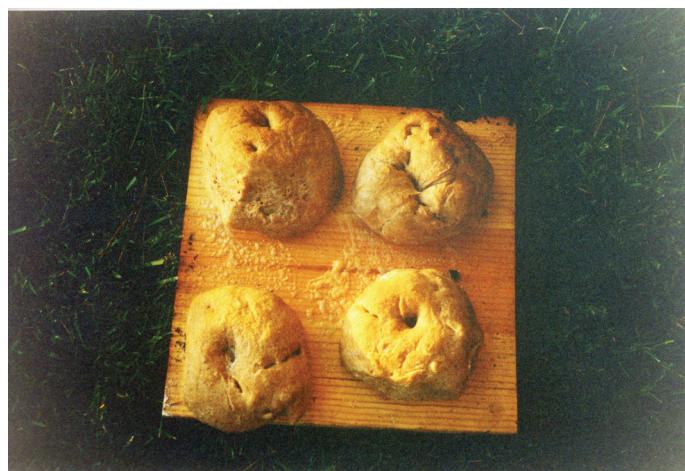
Glastonbury Tor







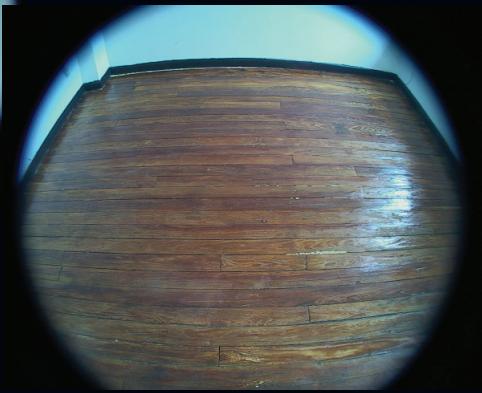
Jesse Waugh's *Adobe Oven* project was an experiment in key architecture using mud bricks composed of heavy clay soil and straw. It was very solid, it could heat up to a very high internal temperature, and it was able to successfully bake bread.



139

Adobe Oven

1996, Richmond, California
Mud, straw, wood, nails, and bread





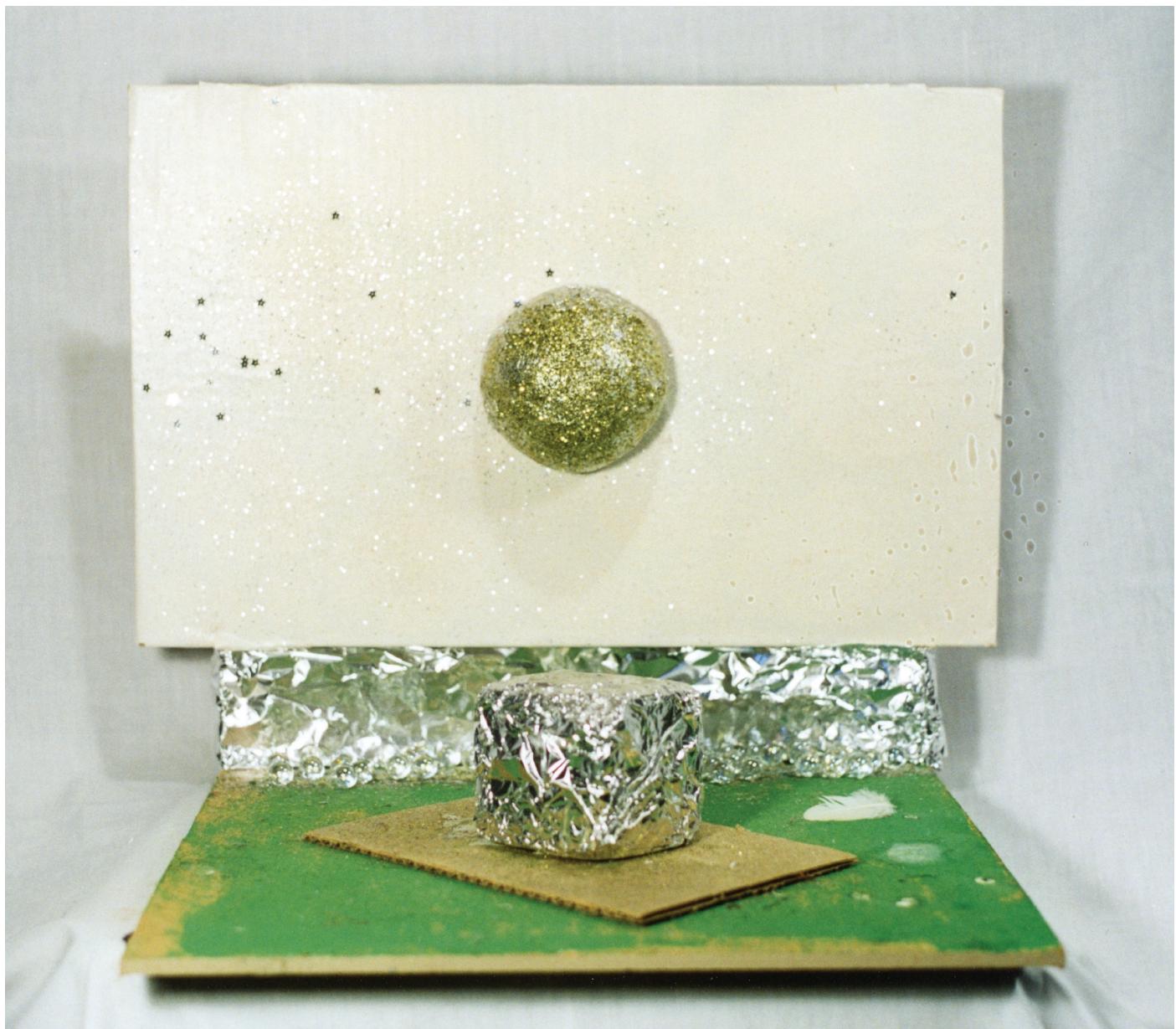
140

Glazed Concrete Masonry Unit Building Design
2006, Manchester, UK



141

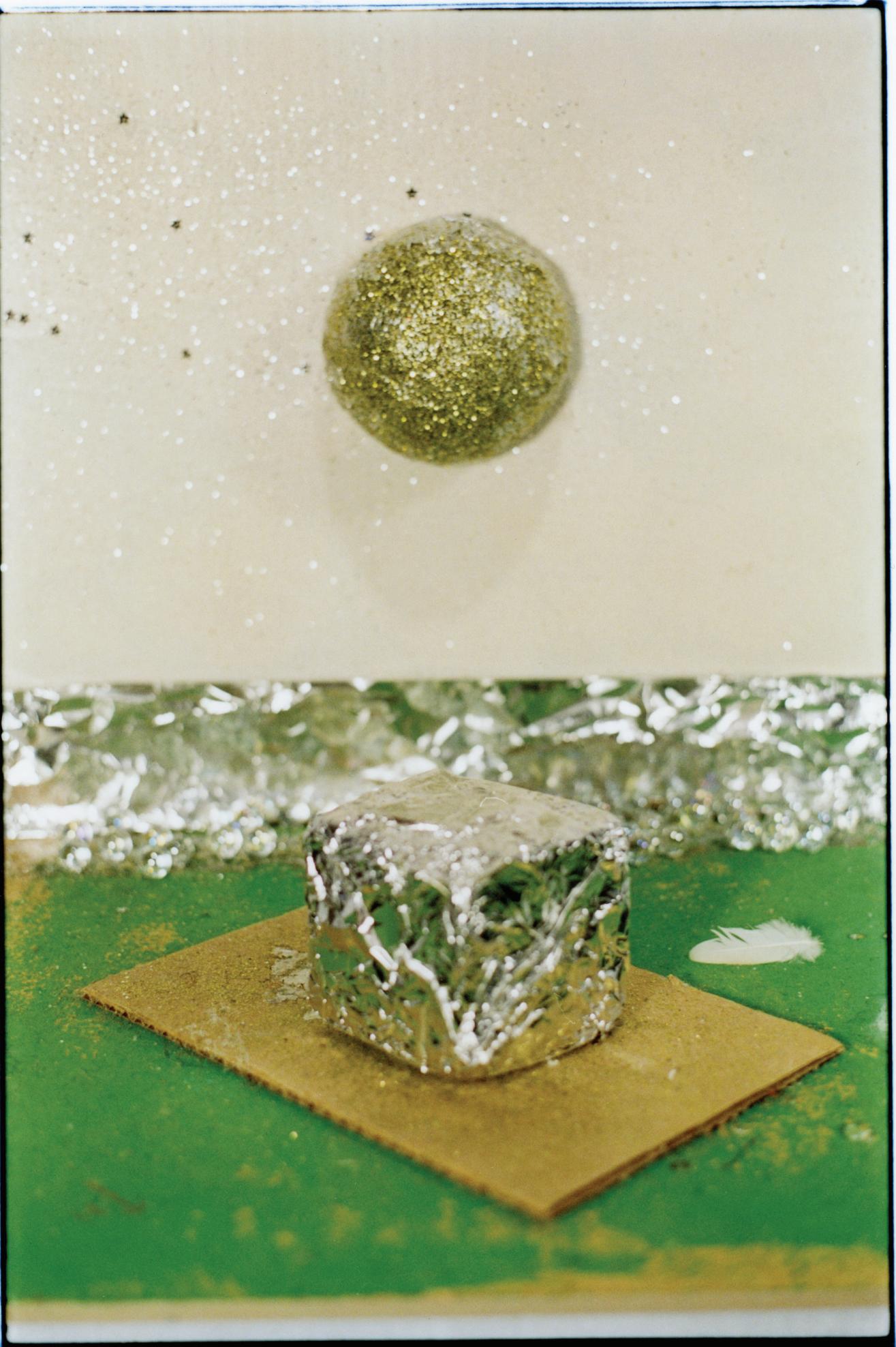
Apartment Interior Design (This page lower and opposite page)
2004, Lower East Side, New York City



In *Cube Paradise Model* Jesse Waugh created a utopian dream house for himself which is designed according to the golden section.

To be located on the shore of an ocean, *Cube Paradise* would meld all of the tenets of beauty and computational aesthetics appropriate to architecture into a concise, ultra-minimalist, functional living environment.

This premise would later influence Jesse's design of *Fruit Temple* (see pages 80-83), which was built in dimensions which approximate the golden mean.





GALLERY



After returning from his first trip around the world in 1996, Jesse Waugh moved back to L.A. and founded an art gallery which he named *Free Exhibition Not Prostitution* as a general protest against commercialization of art.

Local artists and friends quickly came on board to exhibit their work, turning a neglected part of Sunset Blvd. into a burgeoning new enclave of creativity.

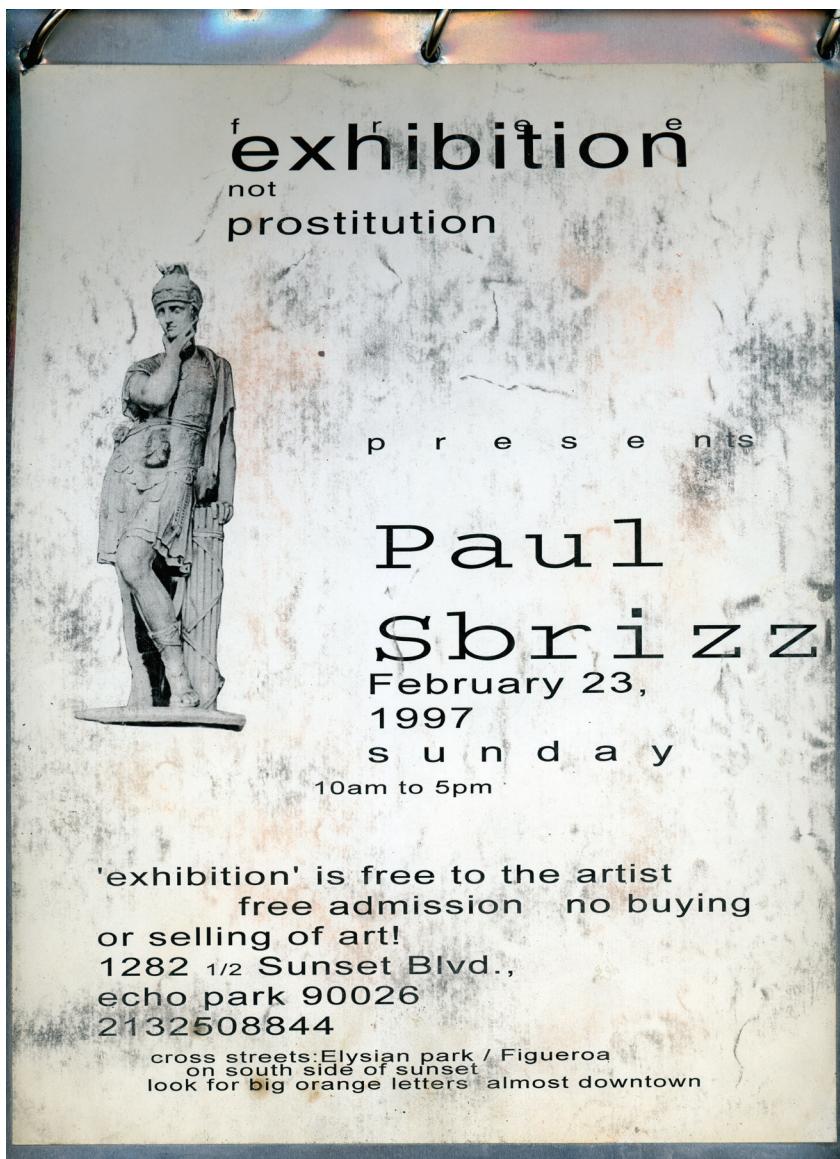
Exhibitions by Paul Sbrizzi, Kevon Ford, Raymond Lopez, Ricardo Romero, Pedestrian, and Pete Rangel were soon to follow, making the space stand out as a beacon of the L.A. underground art scene.

144
FENP Fliers
1997, Echo Park, Los Angeles
Prints

143

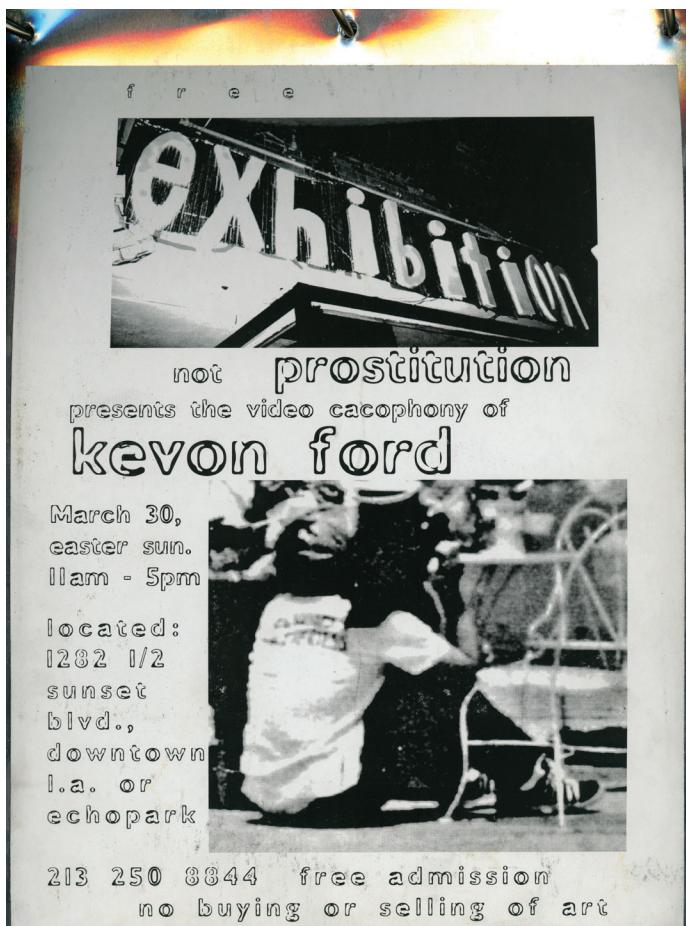
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles
Gallery







145
Paul Sbrizzi Exhibition
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles

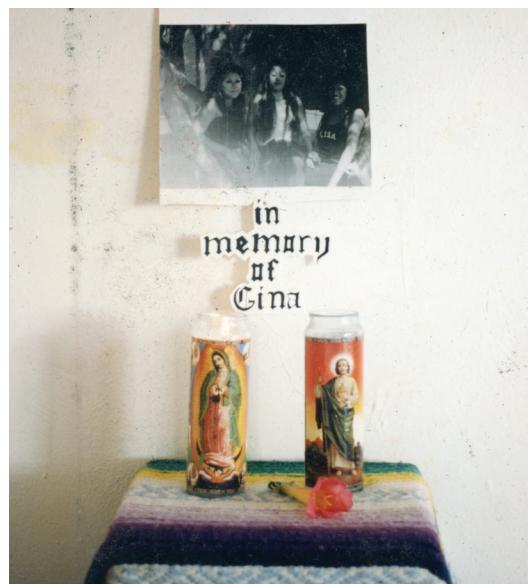


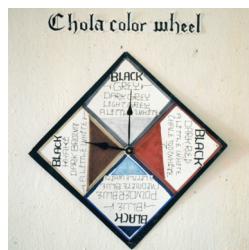
147
99¢ Store Exhibition (Opposite page)
Free Exhibition Not Prostitution
 1997, Echo Park, Los Angeles



146
Kevon Ford Exhibition
Free Exhibition Not Prostitution
 1997, Echo Park, Los Angeles

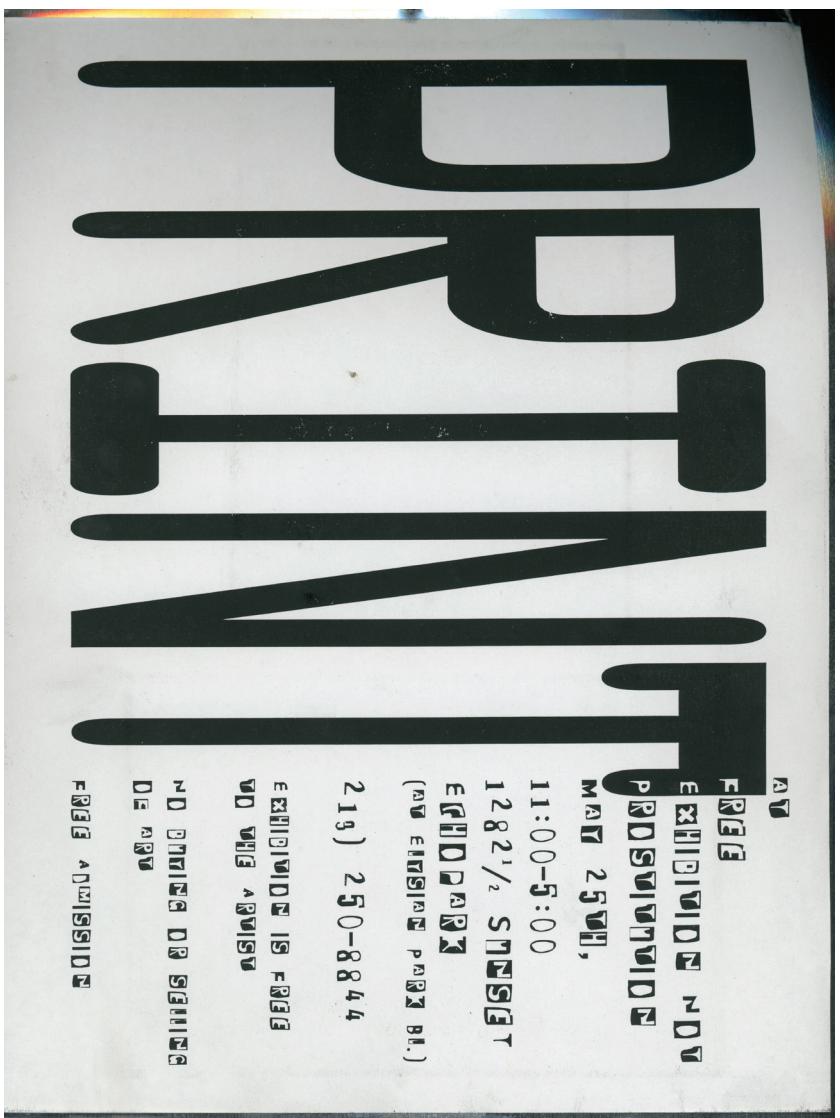


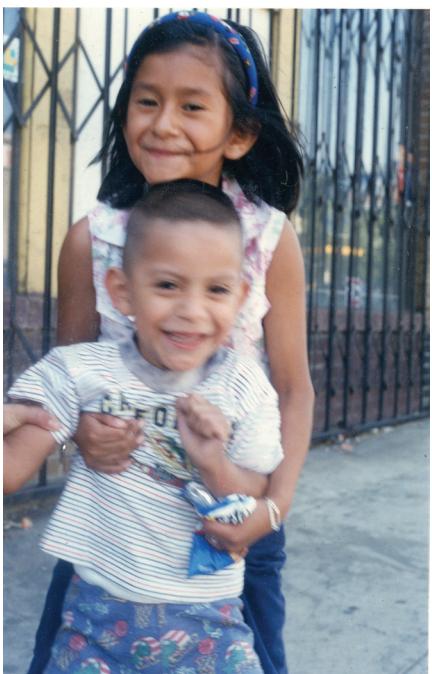




148
Ready Made Chola by Raymond Lopez
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles

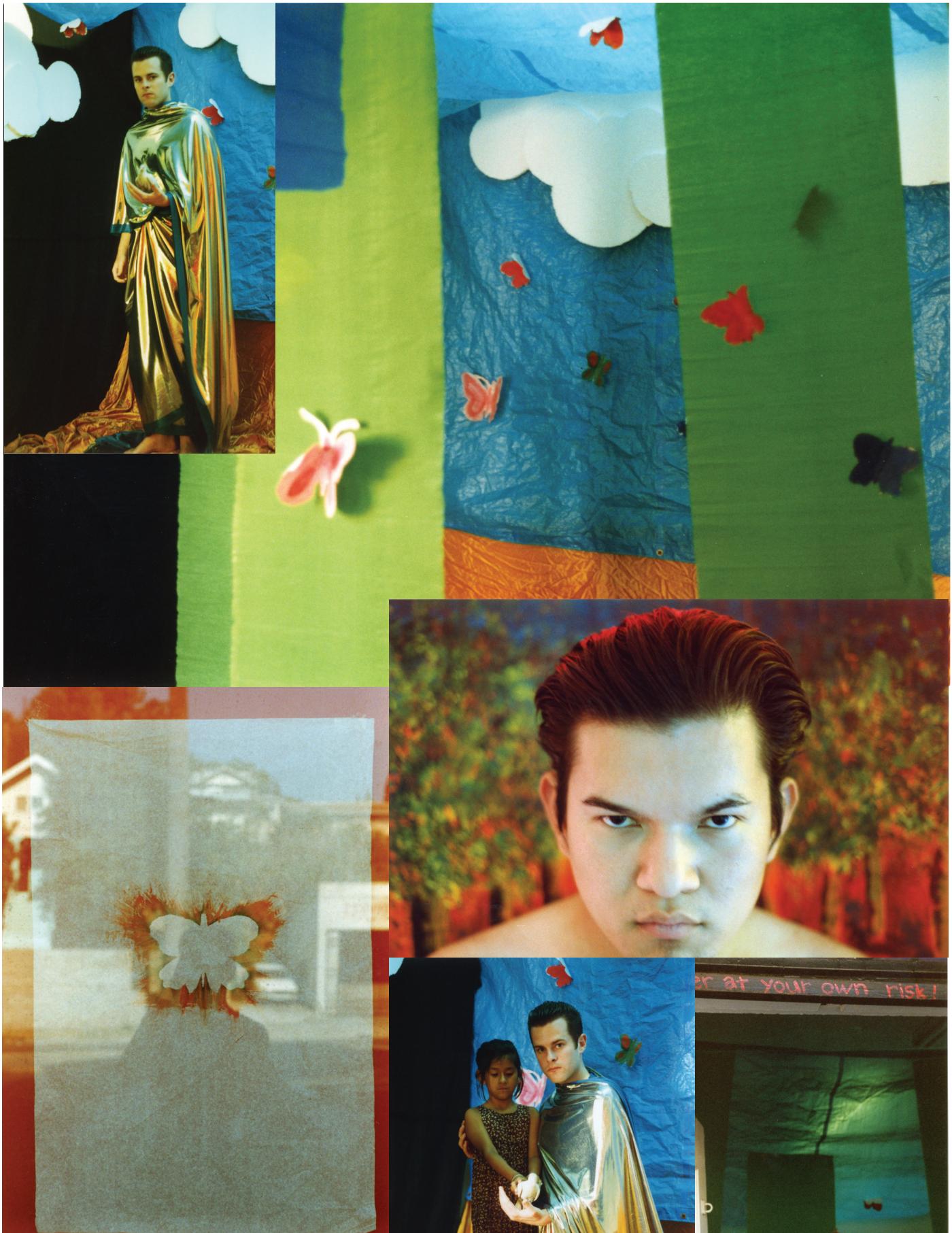






149
PRINT Exhibition
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles





150
**Butterflies by Ricardo Romero
and Jesse Waugh (With Natalie)**
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles



los dibujos de
Natalie y
Junior

Sunday July
6th 11-5 p.m.

Free Exhibition Not
Prostitution
1282½ Sunset Blvd
Echo Park 213 2502844

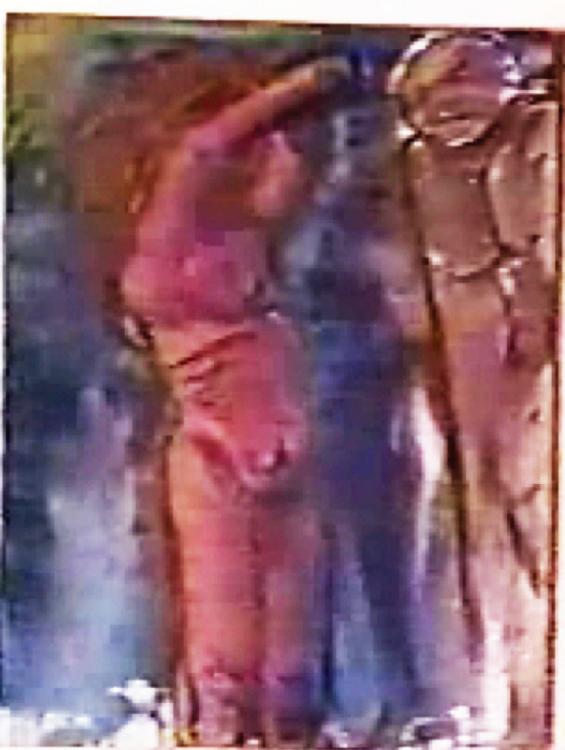


151
Los Dibujos de Natalie y Junior
(The Drawings of Natalie and Junior)
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles



152
Pedestrian
Performance featuring Jesse Waugh
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles





153
Pete Rangel Exhibition
Free Exhibition Not Prostitution
1997, Echo Park, Los Angeles



← free →

exhibit

1282

1282

1282½

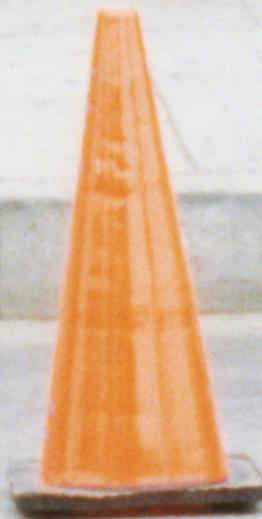
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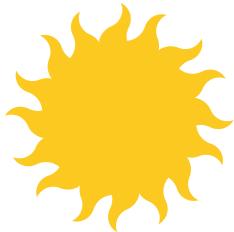
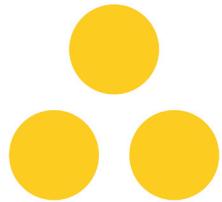
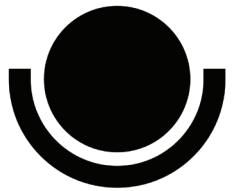
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BEER & WINE
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FOR
LEASE





Bentogogo™



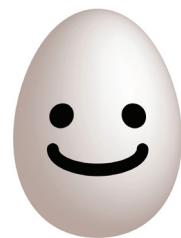
RELIQE



The
Fruitarian
Society



JUICE
JOCKEY

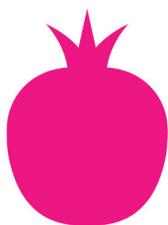


FLORENCI



GUAQUITO

Fruiteaters

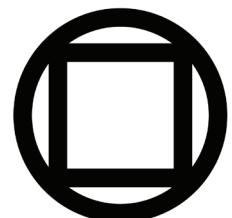
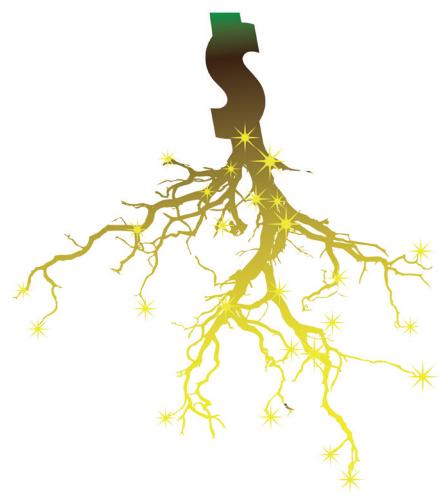
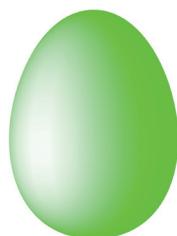
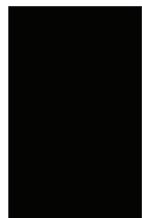


Glastonbury Foods



H&T
LOGISTICS

RAINCULT



Ormoulu

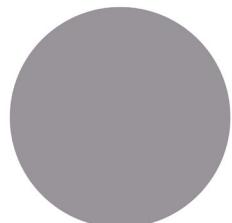
154
Logos Designed by Jesse Waugh
2001-2012
Worldwide

LOGOS



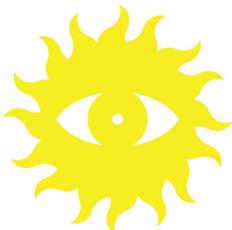
Jesse Waugh

**CALIFORNIA
BURRITO**



SS

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GOD OF PARADISE



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VURGE



TINKY™

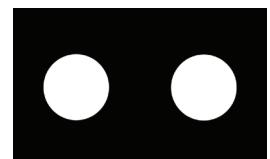


tinky™

BELLSINE

wreel 

REELS ARE NOW ONLINE.

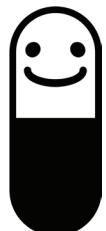


ALFONS DUCHAMP



TURN SPEAK

wreel 



resume

email

tinky films™

EXOCCULT



Jesse Waugh published his first book in Queretaro, Mexico in 1999. *Frutas de México* (Illustration 156) was a photographic catalogue of native Mexican fruits.

In 2000, the first collection of images of the art of Jesse Waugh was published under the title *jesse waugh DOCUMENT* (Illustration 160, page 123).

JESSE WAUGH COMPENDIUM (pages 116-117) was a DVD published in 2004 which focused on film and video, as well as music and general work of the artist.

In 2011, Jesse Waugh created Tinky.com ART AND DESIGN WORLD, (pages 118-121) which was an art history and design program focusing on beauty in the arts, and included themes such as Art Nouveau, Arts & Crafts, the Maker Movement, traditional and modern Japanese art and design, and also featured interviews with artists in the US and UK.



155

Pitahaya Photo (Dragonfruit)

1999, Queretaro, Mexico

Photographic print for *Frutas de Mexico*

114

156

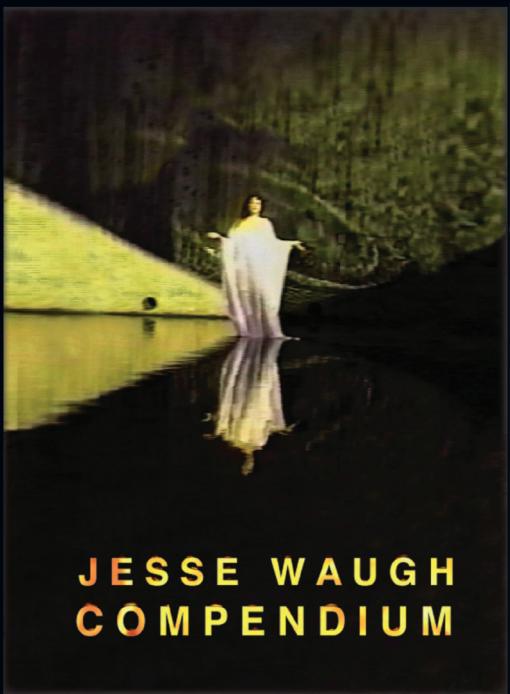
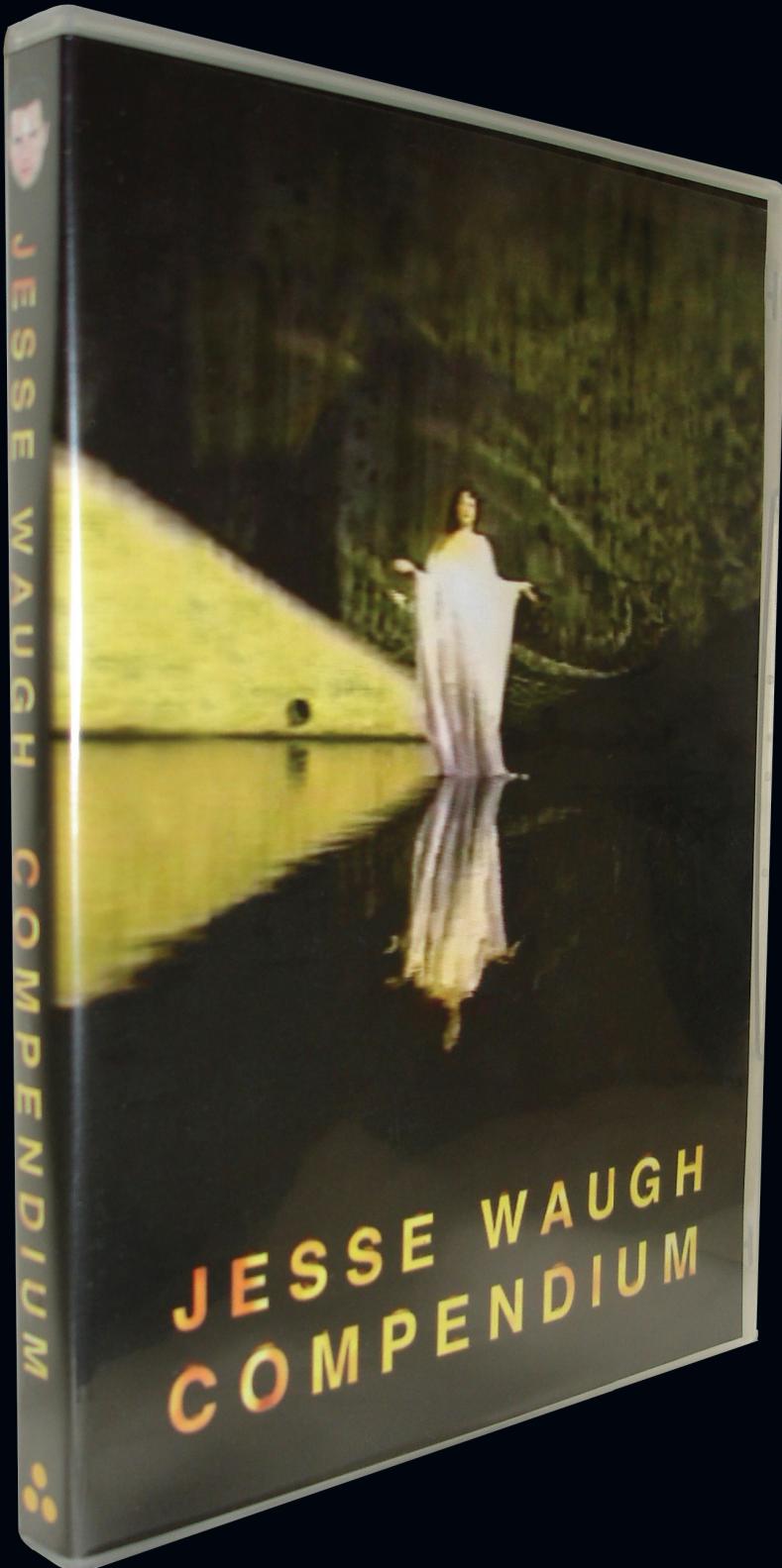
Frutas de Mexico

1999, Queretaro, Mexico

PUBLICATIONS







157
JESSE WAUGH COMPENDIUM
2004, New York City
DVD compendium of works by Jesse Waugh

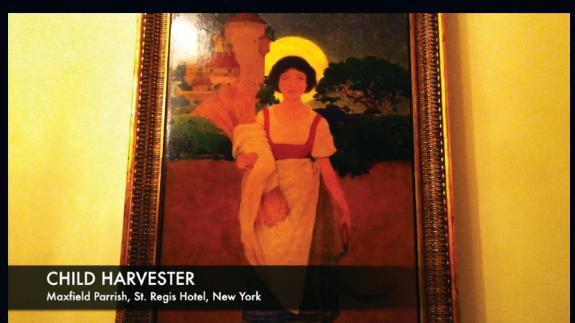


Arts and Crafts 1860–1910

In the 1860s progressive thinkers began to develop radical new ideas about design but the Arts and Crafts style was not fully



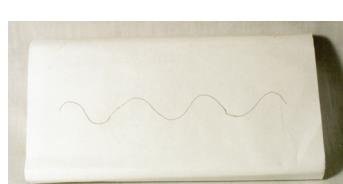




158.1
Tinky.com ART AND DESIGN WORLD
2011, Worldwide
Art and design program







Manufacts were distributed in Los Angeles to Jesse Waugh's friends and artistic collaborators in 1997. They contained four VHS tapes in special handmade covers. The *Exhibition* tape had a ring cut from a traffic cone surrounding it in reference to the *Exhibition Cone* (page 37, illustration 60). *Autopia* had a piece of hand-printed gold cloth cut from a curtain taken from the ruins of the Glendale Theater. *Gray* was spray painted gray in reference to the graffiti artist Gray. The paper covering *MM* had a wavelength scribbled on it by a techno-slave.

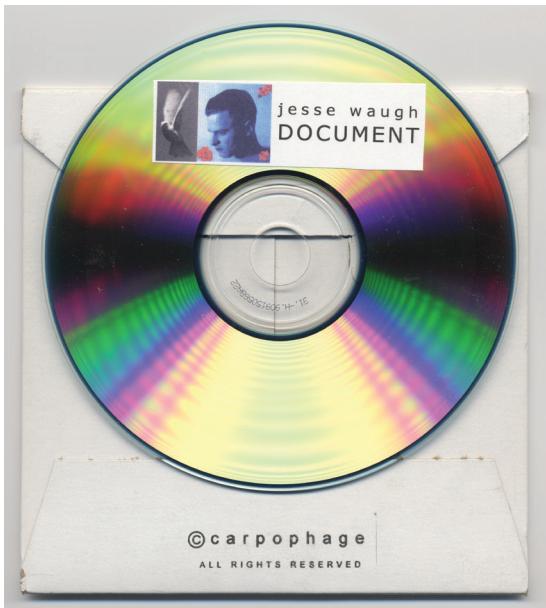
159

MANUFACT

1997, Hollywood, California

Collection of video works by Jesse Waugh

jesse waugh **DOCUMENT**



160
jesse waugh DOCUMENT
2000, San Francisco, California
CD-ROM of works by Jesse Waugh



PRODUCTS



161

PRISMANIA™ BIG PRISM

2006, Manchester, England

Optical crystal prism (150mmX50mm)



163

PRISMANIA™ WINDOW PRISM

2007, Manchester, England

Optical crystal prism (150mmX25mm) mount

162

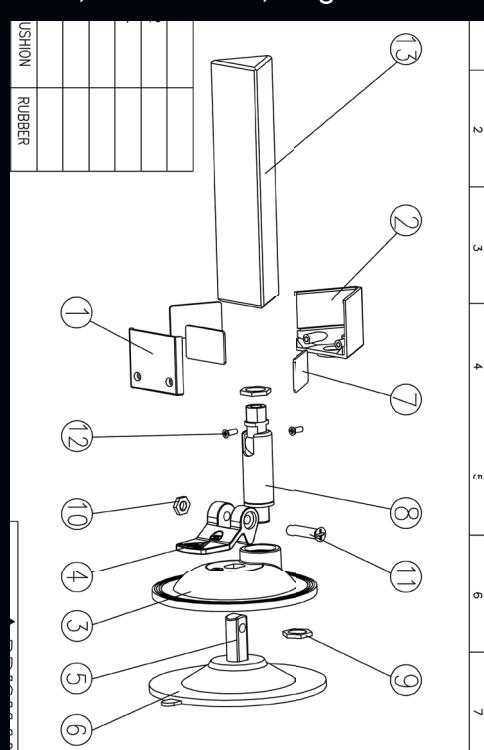
PRISMANIA™ RAINBOW PRISM

2007, Manchester, England

Optical crystal prism (150mmX25mm)



164
RAINBOW PRISM Package Design
2007, Manchester, England

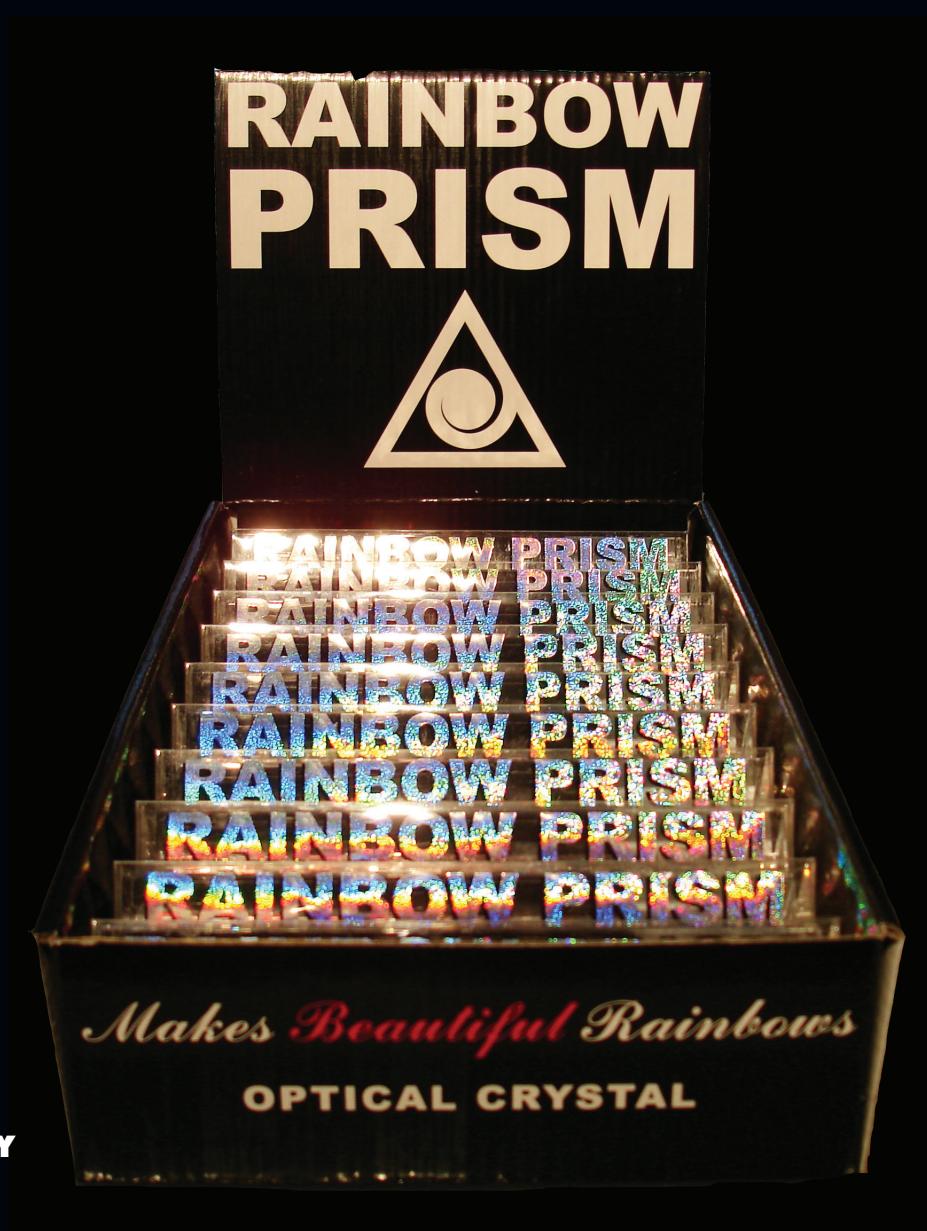




167

WINDOW PRISM CLUSTER

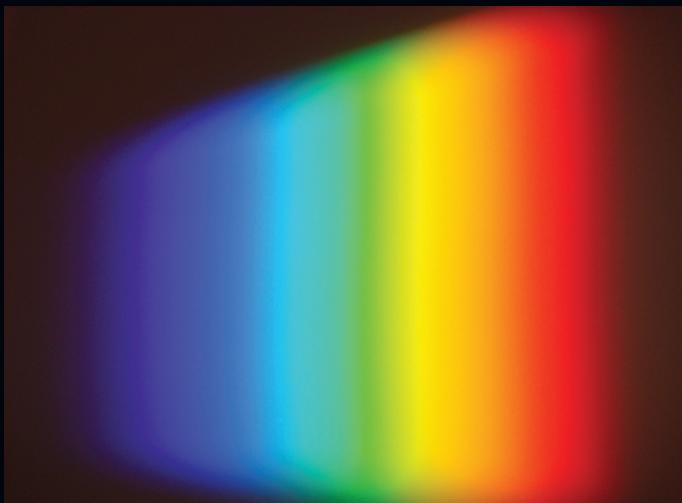
2008, Manchester, England
Optical crystal prisms, mounted



168

RAINBOW PRISM POP DISPLAY

2007, Manchester, England
Optical crystal prisms



Jesse Waugh created PRISMANIA in 2006. He designed a large optical crystal prism (150mm long X 50mm side widths) along with its packaging which included prismatic foil stamping. The BIG PRISM and RAINBOW PRISM were destined to find their way into virtually all of the most prestigious science museum stores throughout the United States, United Kingdom, and Europe. By 2012, upwards of 20,000 PRISMANIA LTD prisms had been sold through the Science Museum London, the American Museum of Natural History, the Exploratorium in San Francisco, NEMO in Amsterdam, and in many other museums, retailers, and cultural venues.



Jesse designed the RAINBOW PRISM (150mm long X 25mm side widths) according to the dimensions of Sir Isaac Newton's original prism, in consultation with experts from Trinity College, Cambridge, England. Newton discovered refraction in 1666, and called it a "celebrated phenomenon of colours." He also invented the color wheel and coined the term "spectrum."

Pictured are PRISMANIA prisms at the American Museum of Natural History, Science Museum London, Museum of Science and Industry, Manchester, and at the URBIS Store.





170

Butterfly Bowl Print (Below)

2011, New York City

3D print from New Zealand

JESSE WAUGH LTD was founded in 2012 in New York City. Its focus is on high-design, functional and ornamental objects for the home. Through creative experimentation, Jesse Waugh is combining classical and Aestheticist tenets with 21st century techniques to achieve a New Beauty in accordance with the precepts of Pulchritude. Following the Japanese model which inspired Arts & Crafts and Art Nouveau designers to abandon the perceived delineation between fine and decorative arts, Jesse Waugh adheres to the maxims of The Pulchritude Movement, which dictate that Beauty must take first place in art and design.



171

Cherry Blossom Platter 3D Print & Rough Cast

2011, New York City

3D print, nickel-plated and enameled cast alloy



172

Metal Morpho (Above)

2011, Moradabad, India

Nickel-plated brass

173

FOLIO VASE Logo (Below)

2011, New York City

Nickel-plated alloy, enameled and laser-etched





174

Butterfly Bowl Design (Above)

2011, New York City

3D Model



175

Bone Cutlery

2011, Moradabad, India

Mixed metals



176

Casting Pattern

2011, Moradabad, India
MDF



177

Rough Cast

2011, Moradabad, India
Mixed metals



Waugh Family in India

2011, Moradabad, India





178

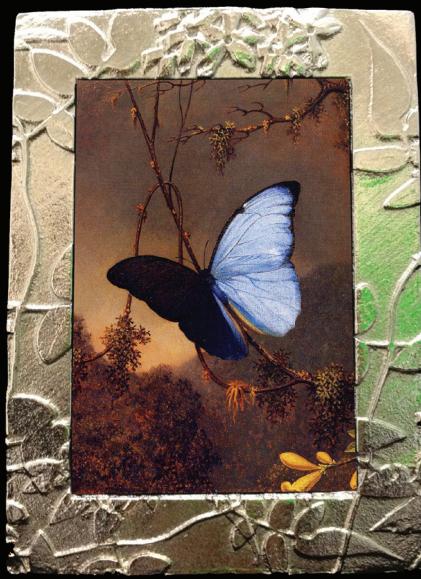
FOLIO VASE

2012, New York City

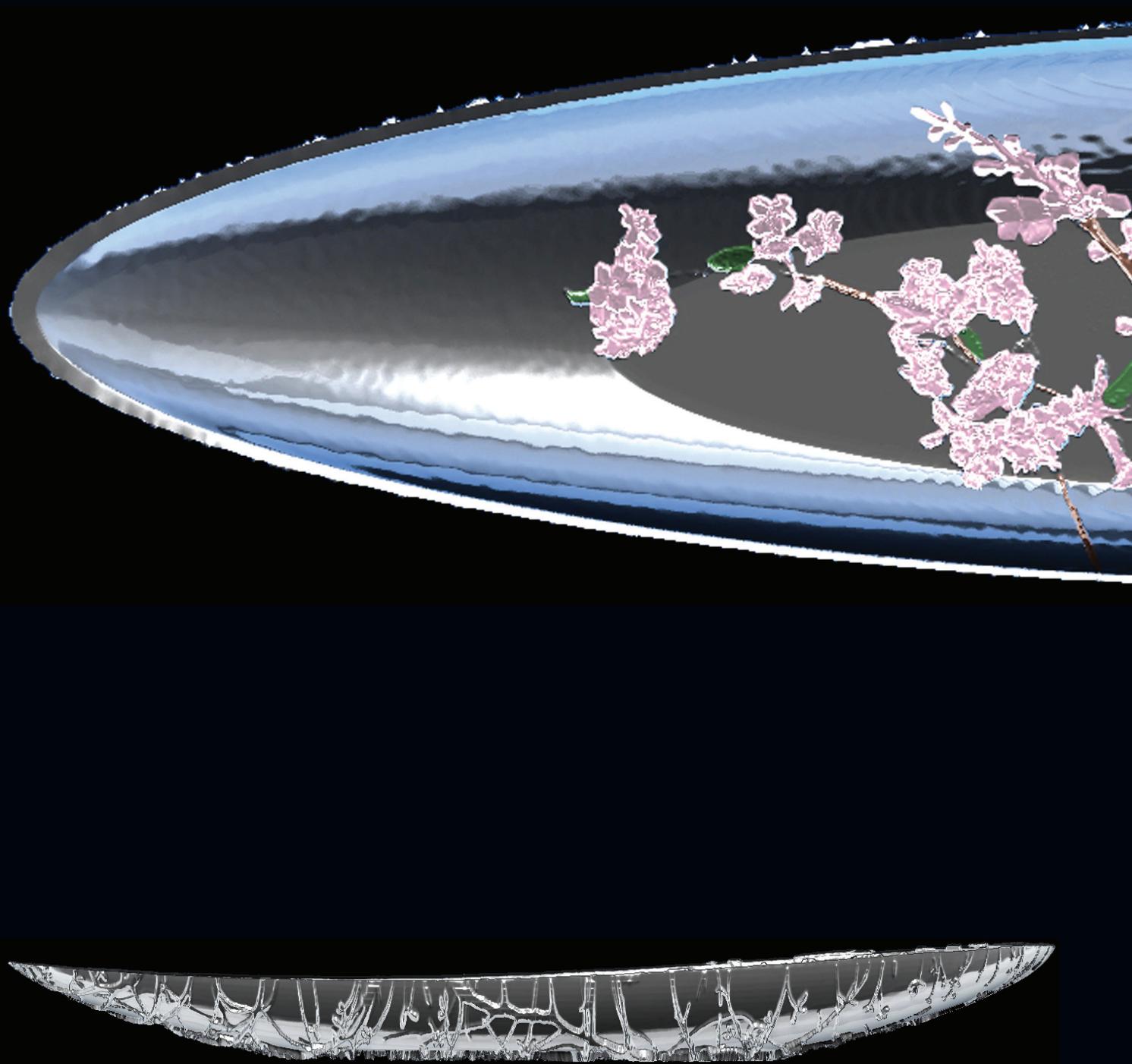
Nickel-plated and enameled cast alloy

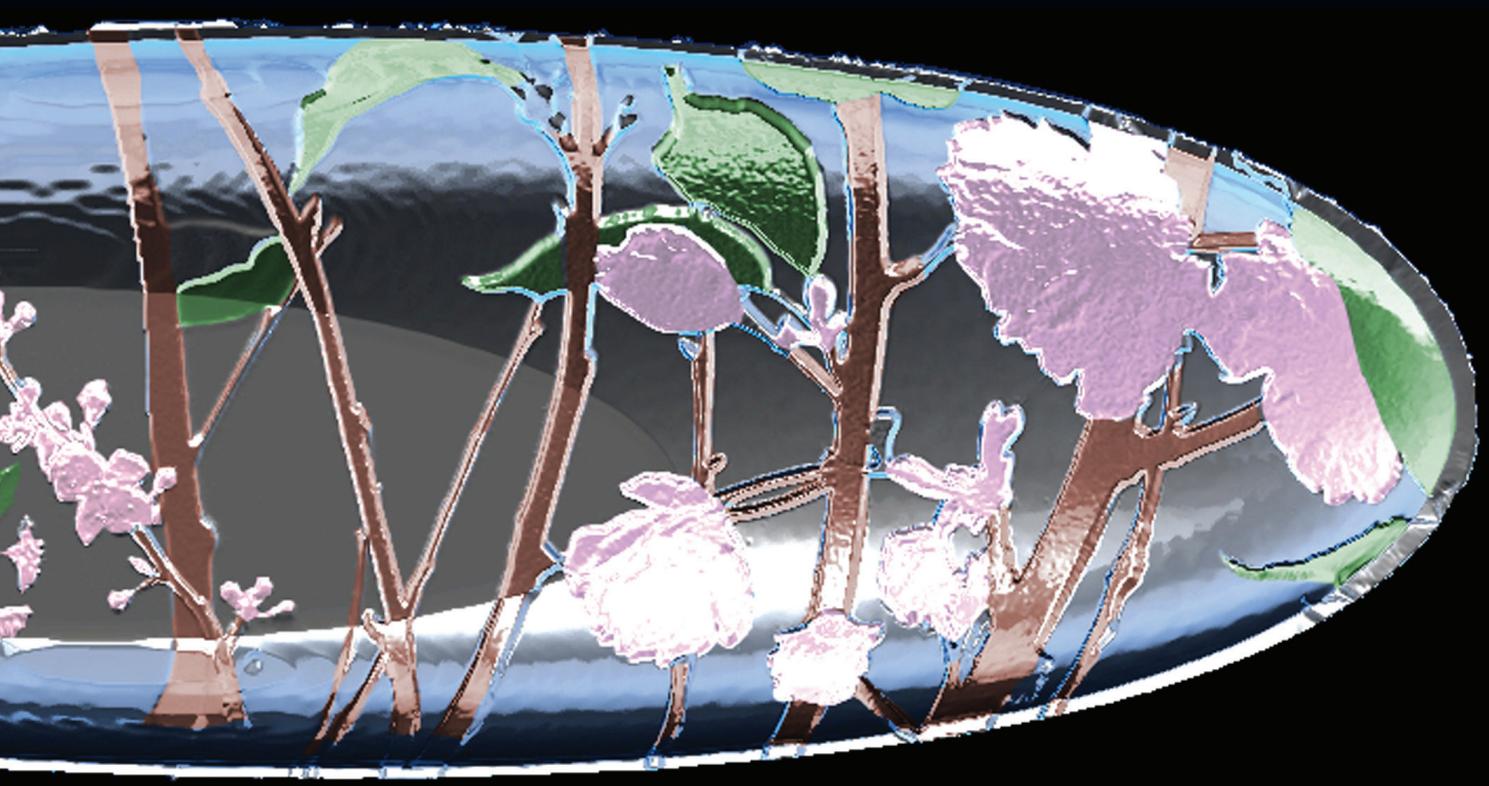


179
BUTTERFLY BOWLS
2012, New York City
Nickel-plated alloy



180
4X6 JASMINE FRAME
2012, New York City
Nickel-plated alloy





181

Cherry Blossom Platter

2012, New York City

Nickel-plated and enameled cast alloy

poeticum





THE PULCHRIST MANIFESTO

pulchrism, n. [puhl-kriz(ə)m]

Pulchrism is an art movement which advocates for Beauty in the arts.

1. The term pulchrism was coined by Jesse Waugh from a combination of Latin pulchri- (beauty) + -ism.
2. In pulchrism, Beauty is given precedence over style and format.
3. Pulchrism is not dependent on either figurativeness or abstraction in art. It allows for abstraction if for the conduction of Beauty - this principle it shares with Zen.
4. A fundamental precept of pulchrism is that Beauty transcends both relativity and absolutism.
5. Pulchrism encompasses The Cult of Beauty, while adhering to its stipulations.
6. One of pulchrism's foremost tenets is that ugliness must be categorized as separate from Beauty. Ugliness called Beauty is anathema to pulchrism. According to the pulchrist doctrine, relativist confounding of Beauty with ugliness destroys Beauty. Art elitists argue that only philistines cannot see Beauty in ugliness. This stance is generally borne of or inspired by ferment in individual souls or in the cultural zeitgeist; or it is deliberately employed by provocateurs seeking the demise of society. While excess may bring one to moments of lucidity, it also distorts perception. Distortion is ugly.
7. Pulchrism is not traditional or modern. It is timeless. Pulchrism advocates that Beauty is not relative, but recognizable.
8. Pulchrism is absolutist in that it holds that Beauty is not solely in the eye of the beholder, but usually contains fundamental traits such as satisfying proportion, exalted color, dynamic chiaroscuro, or preternatural inspiration. Pulchrism can include the precepts of computational aesthetics wherever required.
9. Pulchrism takes the stance that Beauty can be identified, recognized, and agreed upon.
10. Pulchrism places precedence on Beauty above all other qualities in art.

THANKS

Thanks from Jesse Waugh to my friends and family (Waugh and Coleman).

Special thanks to the following people for directly supporting this project - each in their own way:

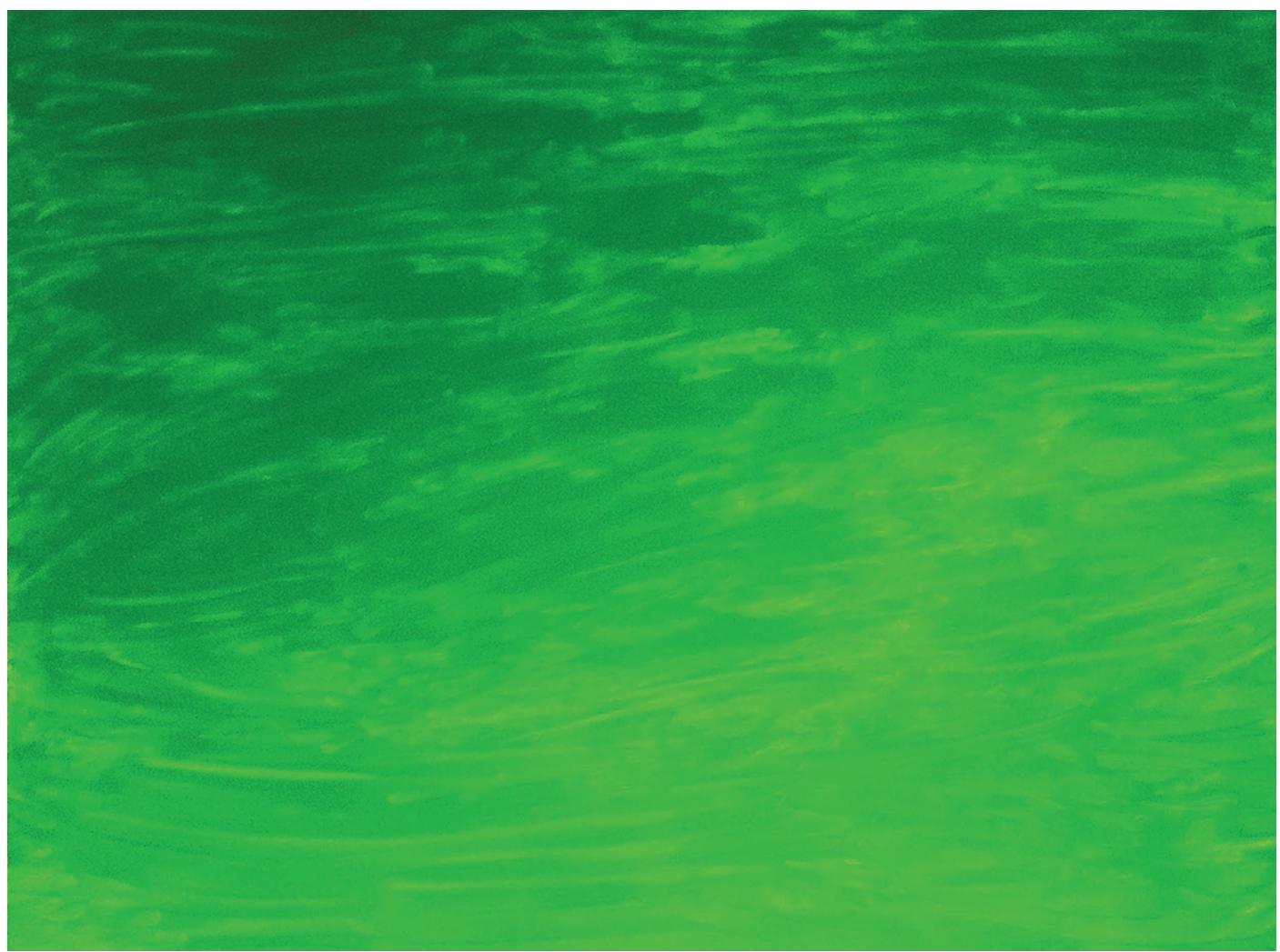
Armando Dorado Dabalus

Richard Rivera

Anwar Usman

Keith Henry Williamson

William Robert Waugh



L.A. River Water

2011, New York City

Acrylic on canvas

DEDICATED TO RICE



